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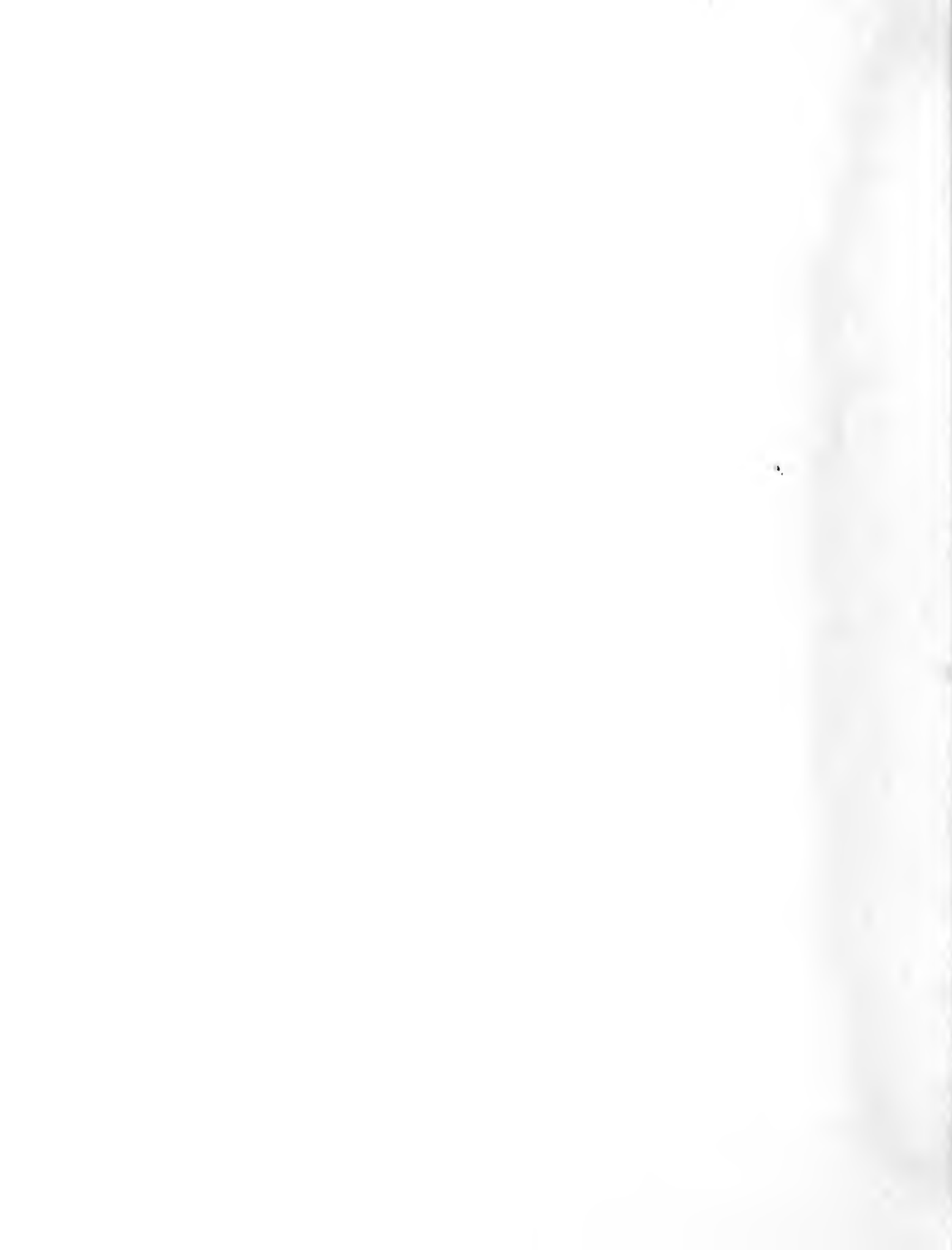


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The Development of a Local History

Museum for Amherst County, Virginia

by

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PREFACE

I would like to take this opportunity to thank several people for their help in this project. Mrs. Seaman, my thesis adviser and friend. My parents, who uncomplainingly put up with all the typing and all the running around for the past year. And most of all Bill, who built displays, took pictures, wrote narratives, listened to my moans and complaints, and was always there. Thank you all.

SAS

INTRODUCTION

My interest in museums goes back a long way - probably to the day I first walked into one. But over the last few months, my interests and energies have become more concentrated, here in Amherst; and there are several reasons for this.

As a History - Anthropology major, I recognize the historical heritage of Amherst County and the need to preserve it. I have lived here in Amherst for 14 years; and in that time I have explored much of the county and learned some surprising, but often little-known facts about it. The sad thing is that many people who have lived here all their lives don't know much of their history; and if they know little, they care less. As a result, many historical sites have been abandoned, neglected, or put to uses for which they were never intended. It's not only a pity, but a waste to destroy these sites. Our history is irreplaceable, simply by its very nature. What was built in the past can be reconstructed, but never replaced. It was (and still is) my hope that a county museum can awaken the people of Amherst to their heritage, instill in them a pride of it, and spur them to preserve it.

The second reason for my interest in the museum, and one that is less abstract and more personal, is my desire to work in the museum field. By working for the museum here, I can gain much practical experience that should be of value later in applying for a position with a larger museum.

Several problems have presented themselves in the course of writing this thesis. The most pressing has been the lack of sources. Section I was especially difficult because all the books had to be sent from other libraries and could be kept for only a few weeks. Undoubtedly, there are a number of other books

I could have used; but unfortunately, they weren't available to me. Section II was just as bad; the few books written about Amherst cover its history through the early nineteenth century or maybe through the Civil War - and no further.

A second problem was the lack of time for research. My junior semester in Honors was spent in working on another project, one that I had intended to finish this year. However, I became involved in the museum over the summer; and, by the time school started, it seemed the sensible thing to do to drop the first project and to concentrate on this one. This decision, though, did leave me less time for research than would normally have been available to me.

But altogether, the project and this thesis have come to mean to me the fulfillment of a personal dream. I've enjoyed the work, and I hope that it can be of use to others.

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SECTION I

THE MANAGEMENT OF A SMALL MUSEUM

CHAPTER 1

BRIEF HISTORY OF MUSEUM DEVELOPMENT AND

INTRODUCTION TO STUDY OF SMALL MUSEUMS

Museum development can actually be traced back to man's beginnings. The "collecting instinct", as it is termed by so many authors, is a dominant and historically influential characteristic of man from his early days to the present.

Wittlin has identified six particular types of collections and has arranged them in an evolutionary sequence, in terms of time. There is, of course, some overlap between two or more types; but usually a collection can be classified as being predominantly one type. Wittlin's categories are:

1. Economic hoard collections.
2. Social prestige collections.
3. Magic collections.
4. Collections as an expression of group loyalty.
5. Collections stimulating emotional experience, ie., art.
6. Collections stimulating curiosity and inquiry.¹

The first collections were economic in nature - some food, tools, weapons, rare trade items, and the like.² Such hoards had an important function in cultures with an economy near the level of bare subsistence, in that they provided food for the lean times and a tool kit that could be passed on from one generation to another. Later collections were composed entirely or in part of precious metals, in the form of objects, bullion, or coin, such as Priam's Treasure (Troy).³ As the economy of a society became more Gesellschaft in nature (allowing for leisure time, specialization, and a social hierarchy), social prestige collections grew out of these earlier economic hoards.⁴ The collecting of objects for the purpose of obtaining

and/or demonstrating prestige is a universal and ancient practice.⁵ It is also a practice that is still prominent today, usually taking the form of paintings, sculpture, and antiques.

Other early collections served magical purposes. For example, the Catholic Church collected a vast number of religious relics during the medieval period. Almost every church could boast of some relic, such as a vial of the tears of Christ or the bone of some saint.⁶ Such objects served several purposes: 1) they demonstrated a faith in some higher power, 2) they were evidence of supernatural intervention in human affairs, and 3) they aroused group pride in that group's achievements and connections with the powers above.⁷

Other collections became focal points for groups of people with a common background or similar interests.⁸ By pointing out these similarities, such collections were an important cohesive force in promoting group solidarity; and indeed an European identity did arise as one result. There was a time when virtually the whole Western world tried to claim descent from the ancient cultures of the Mediterranean, and, as a result, found, bought, or stole large numbers of Greek and Roman works of art.⁹ And in heralding their common Classical descent, Western Europe was bound closer together; this became a prominent characteristic of the eighteenth century.¹⁰

The most important type of early collection, however, is that one which matured during the Renaissance. After the years of stagnation that characterized the Dark and Middle Ages, Europe opened up in the fifteenth century and began to perceive the world beyond its borders.¹¹ The discovery and colonization of the Americas lent a great impetus here, and spurred Europeans to travel.¹² In their thirst for knowledge, they explored most of the world during the next three centuries and brought home objects ("curios") so that others too might learn from observing them.¹³ And it is from this collecting,

this thirst for knowledge for its own sake, and this scientific spirit that the first public museums grew.¹⁴

The Industrial Revolution, beginning in the eighteenth century, marked a major turning point in the development of museums. Previous to this, most collections were in the hands of the royal or wealthy, and were seldom open to the public. Industrialization caused far-reaching and major changes in European social structure, changes which may be grouped together under the heading "expansion of human rights". This expansion manifested itself in several ways. First, the rise of a large middle class required a history or heritage of some kind to justify its position in the social hierarchy. Second, education became more available to persons other than the wealthy alone; while improved methods of travel and communication expanded the horizons of the common man. In short, there was the increased exposure of a larger number of people to cultures other than their own. The development of public museums reflected this changing way of life and "...the acceptance by society of expanding human rights."¹⁵

Sometimes museum development was spurred by forces other than enlightened humanism, such as the demonstration of the power and/or concern of a ruler, or the influence of some phase of technology on the growth of an area. European museums of the eighteenth and nineteenth centuries, however, were not really "public", since those who could have really benefitted from their use were often excluded. A case in point is the British Museum, where visitors had to present credentials in order to be admitted.¹⁶ The collections of Catherine the Great of Russia were theoretically open to the public; but in general practice only a circle of close associates of the Czarina were admitted.¹⁷

The picture was different, however, in the United States. American museums,

for the most part, lacked what Wittlin has called the somewhat patronizing air of their European counterparts. Here, the thrust was toward practicality - knowledge that would help a man survive in this new land.¹⁸ Moreover, most were started through private initiative, rather than governmental; they also served a wider spectrum of people, people who were motivated toward learning. The first American museum, still in existence today, opened in Charleston, South Carolina, in 1773 under the auspices of the Charleston Library Society. This museum was exemplary of others of its time, for it invited "gentlemen" to send in natural specimens and geological accounts from all over the state. It emphasized the practical application of the natural sciences, a useful service in an untried and unexplored world.¹⁹

The Charleston venture was soon followed by several other major American museums, including The Columbian Institute for the Promotion of the Arts and Sciences in 1816 (later called the National Institution), and the Smithsonian Institution in 1846.²⁰ There were, of course, many others, well documented by Wittlin in her Museums: In Search of a Usable Future; but space does not permit a discussion here.

The reconstruction, or reformation, of public museums which began in the mid-nineteenth century is still continuing today. Several trends are characteristic of this movement, including:

- 1) Specialization of contents, brought about by overcrowding and resulting in specific types of museums, such as ethnological, national, and historic museums.
- 2) The effects on museums of international expositions, with their focus on technology and mass production.
- 3) Concern for a beneficial presentation of materials.²¹

4) Increased emphasis in the United States on the educational functions of museums. ²²

These reforms could be seen in most museums throughout the world, but they tended to be more pronounced in the United States. For European museums, though admitting many more visitors, still primarily benefitted the scholar. They contained little that was useful and of value to the layman. Moreover, many visitors were intimidated by the grandiose housing typical of most museums and by the aristocratic origins of the former owners of the collections. ²³

In this century, museums in some European countries have been used for political purposes. In Russia, for example, exhibits describing different societies helped to indoctrinate the masses into the Communist philosophy. ²⁴ This same "education of the masses" appeared during World War II in the Fascist States and helped to unify the people under Hitler and Mussolini by inspiring them with a sense of their glorious, common heritage. ²⁵

In the rest of Europe, museums were for a time after World War I stagnant. As a result of that war, there was a "sense of uncertainty" about man's destiny and his purpose in the world. However, after 1945, museum leaders began to ask vital questions about museums, their functions, and their destinies. Consequently, they have made changes in such things as architecture, topics, and approach in an effort to make museums more useful and relevant. ²⁶

Most American museums continued their unwritten policy and tradition of practicality during the nineteenth and early twentieth centuries. During the nineteenth century, the United States began to take a prominent place in world affairs; and this rising prestige is reflected in the museums begun in the later years of the 1800's. These are the museums initiated or donated by the tycoons and 'robber barons', such as Frick and Freer. ²⁷ Another type, the small local museum, also had its beginnings in the early part of this century. ²⁸

The United States has experienced a phenomenal growth in both attendance at and numbers of museums since 1945. In 1968 there were more than 6000 museums in this country, and over 30 % of these had attendance figures of over 35,000 per year.²⁹ (For example, the Metropolitan Museum of Art in New York City had almost 5 million visitors in 1967.³⁰) This growth rate has been attributed to several factors:

- 1) Increased population.
- 2) Urbanization.
- 3) Increased mobility.
- 4) Increased prosperity, resulting in more leisure time.³¹
- 5) The growing maturity of American society.
- 6) The variety of media used in museums today.³²

There are also several trends which are becoming more characteristic of American museums: Total Environment museums (such as Colonial Williamsburg); a more mature and unbiased treatment of minority groups; a change in the attitude of art museums to include 'modern art'; an emphasis on research, such as in the field of ecology; and a closer relationship with schools.³³

SMALL MUSEUMS

Over half of America's museums qualify as 'small museums', and most of these concern themselves with the history of the particular area in which they are located. Why are there so many? Several explanations have been advanced, and my own idea is that they are all correct to one extent or another. A report prepared by the American Association of Museums states that small museums have a "great potential" for portraying the American past.³⁴ Neal says that this is especially true of the local area and should be done by reflecting the significant experiences of that community. Common to all areas, she says,

are incidents which may have no great historical importance, but which illustrate the problems faced by people in other times. ³⁵ Coleman would add that from this understanding of the past comes a keener interest in the future. ³⁶ According to Guthe, small museums serve the local visitor by relating "to his own knowledge, experience, and needs" (and, I would add, by broadening those experiences). They also enable visitors from other areas to better understand the community. ³⁷ The AAM report, again, sums up by saying that one purpose of a museum is "to recreate the past in the minds of the living"; ³⁸ it quotes the Director of a small Midwest museum: "...they seem to need the reassurance of continuity, of seeing something that has withstood time and change, and in some degree our museum can provide that." ³⁹

Small museums do have a number of problems peculiar to them. An inadequate budget is probably the most pressing of these, followed by lack of trained personnel. Today there are only 3000 - 4000 of them serving a population of over 200 million. But regardless of these and other problems, small museums continue to operate, for "they meet a need that no other community institution does." ⁴⁰

Let us examine now the mechanics, the actual operation, of a small museum. This is, of course, an ideal view; and particular conditions in each locality will determine how closely this plan can be adhered to.

FOOTNOTES -- CHAPTER 1

¹ Alma S. Wittlin, The Museum: Its History and its Tasks in Education (London: Routledge & Kegan Paul Limited, 1949), p. 12.

² Ibid., p. 13.

³ Ibid., p. 16.

⁴ Arminta Neal, Help! for the Small Museum (Boulder, Colorado: Pruett Press, 1969), pps. 4 - 5.

- 5 Ibid., p. 3.
- 6 Wittlin, op. cit., p. 32.
- 7 Ibid., pps. 31 - 35.
- 8 Ibid., p. 37.
- 9 Ibid., p. 45.
- 10 Ibid., p. 48.
- 11 Ibid., p. 57.
- 12 M. L. Nigam, Fundamentals of Museology (Hyderabad, India: Navahind Prakashan, 1966), p. 4.
- 13 Wittlin, op. cit., p. 59.
- 14 Nigam, op. cit., pps. 3 - 4.
- 15 Alma S. Wittlin, Museums: In Search of a Usable Future (Cambridge, Mass: The MIT Press, 1970), p. 81.
- 16 Ibid., p. 103.
- 17 Ibid., p. 91.
- 18 Ibid., p. 118.
- 19 Ibid., p. 106.
- 20 Ibid., pps. 107 - 110.
- 21 Ibid., p. 121.
- 22 Ibid., p. 142.
- 23 Ibid., pps. 160 - 161.
- 24 Ibid., p. 144.
- 25 Ibid., p. 148.
- 26 Ibid., p. 158.
- 27 Ibid., pps. 138 - 140.
- 28 Ibid., p. 140.
- 29 American Association of Museums, America's Museums: The Belmont Report (Washington, D.C.: American Association of Museums, 1969), pps. 3 - 4.
- 30 Wittlin, Museums: In Search of a Usable Future , p. 176.
- 31 American Association of Museums, op. cit., p. 22.
- 32 Carl E. Guthe, The Management of Small History Museums (Nashville: American Association for State and Local History, 1959), p. 9.
- 33 Wittlin, op. cit., p. 175.
- 34 American Association of Museums, op. cit., p. 35.
- 35 Neal, op. cit., pps. 8 - 10.

- 36 Laurence Vail Coleman, Manual for Small Museums (New York: G. P. Putnam's Sons, 1927), p. 12.
- 37 Guthe, op. cit., p. 23.
- 38 American Association of Museums, op. cit., p. 7.
- 39 Ibid., p. 36.
- 40 Ibid., p. 35.

CHAPTER 2

MANAGEMENT OF A SMALL MUSEUM

A museum, be it large or small, cannot function efficiently without a competent bureaucracy. This is actually a hierarchy of both responsibility and authority and, in its most simplistic form, takes this shape:

Governing Board

Director

Curators

Staff

I will be dealing in this chapter with each of these components, describing their composition and duties.

GOVERNING BOARD

In order for a museum to own and administer property and to handle money, it should be a legally recognized organization. To achieve this corporate status, the museum must have a governing body of some type, which is responsible for its economic, operating, and ethical policies.¹ This body is usually called the Executive Board or the Board of Trustees (hereafter simply called the Board).

The Board oversees the total operation of the museum, but has nothing to do with its day to day workings. Instead, it formulates the policies, and therefore shapes the future, of the museum.² Trustees have three paramount duties: to establish policy; to assist in raising funds; and to assist in public relations, by promoting the museum whenever possible.³

The Board is composed of people from the area in which the museum is located. These are usually substantial, leading citizens, whose greatest assets are their influence and knowledge. Because of their positions in the community, however, trustees usually can give little time to the museum;

its everyday management, then, is in the hands of the Director.⁴ Moreover, few, if any, Trustees are trained in museum work;⁵ their guidelines for policy, therefore, are based on their knowledge of the area, its people, and their needs, and on the recommendations of the Director.

Members of the Board elect their own officers,⁶ President (or Chairman) and Secretary-Treasurer being the most important. In addition, most Boards have several committees to divide and so to facilitate their work. The executive committee always includes the officers⁷; and it acts for the Board between meetings in all business matters.⁸ It is, therefore, an extremely influential group, for the entire Board may only meet at intervals throughout the year. This body may also prepare monthly (or bimonthly) reports on the financial status of the corporation.⁹ This is done in cooperation with the bursar, or assistant treasurer, who keeps the accounts and is a staff member.¹⁰ The executive committee, in addition, prepares the annual statement, which includes the balance sheet, statement of receipts and disbursements, gifts, and explanatory schedules (such as a plant inventory).¹¹ The accessions committee is a particularly important and diplomatic body for a small museum. Often, the museum is the only one in the area, and so may receive gifts of all kinds, literally everything 'from soup to nuts'.¹² Unfortunately, not all of these donations may be suitable for exhibits and simply take up valuable storage space. The accessions committee examines all donations and determines if the museum will accept them.¹³ Refusing a gift can result in an embarrassing situation since someone may be offended. For this reason, it has been recommended to me on several occasions that this committee's membership not be made public. Having lived in a small-town area for some years, I can see the sense of this; but it is an action that must be decided upon by the Board.

The Board may be formed in one of two ways: 1) self-perpetuation or

2) election by the members of the corporation.¹⁴ Both methods have their advantages and disadvantages, and both have been used with equal success. Number 2 has a distinct financial advantage since members of the corporation pay annual dues.¹⁵ (See Chapter 3.) Its disadvantages are twofold: getting a quorum to vote on Board members, and the everpresent danger of having the election become a popularity contest. By using the first method, one eliminates these problems, but adds another: the possibility of the Board becoming a tight closed clique. Again, this is a matter which must be dealt with by the Board, taking into consideration the attitudes and activity of the local area.

THE DIRECTOR

This is the most vital administrative position in a museum, for, as L. V. Coleman noted: "The life of a museum is wrapped up in the personality and ability of its director." ¹⁶ The reasoning behind this statement is very simple, for the Director is responsible to the Board for the entire, day-to-day administration of the museum. He oversees the staff and their activities and, in fact, in a small museum may be the only staff.¹⁷

Because his many duties require him to know about all aspects of museum management, the Director should have formal training (or training of some type) in this field. To attract such a person, this position should be a salaried one.¹⁸ The fact is, however, that most local museums have difficulty finding the money with which to hire a janitor. They operate on a shoe-string budget and simply cannot afford paid personnel. In such a case, one must fall back on a volunteer, someone "who has the enthusiasm, ability, time, and energy to assume the responsibilities for its administration and who can be held accountable for the actions taken."¹⁹ Never should the directorship be vested in a committee; quarrels and disagreements are the inevitable result of such an arrangement.²⁰

The Director is appointed or hired by the Board, and he is responsible only to it.²¹ In addition, he should be a full or ex-officio member of that body.

CURATORS

A museum which has a collection large enough to warrant it should be departmentalized, each division having its own head, the curator.²² He is responsible for his particular department and is a specialist in the area it encompasses. However, here again one encounters the fiscal problems of the small museum. For a curator, too, should be formally trained and salaried; but this is not usually possible. Volunteer curators are one answer; or, alternately, curatorial duties may fall on the Director.²³ Curators, whether paid or volunteer, are chosen by the Director and are responsible to him for their departments.

VOLUNTEER HELP

Volunteers are indispensable to the small museum. They may indeed compose its entire staff or a sizable portion of it.

This group is most effective when it is organized into a league, in which members elect their own officers and allocate responsibilities among themselves.²⁴ Where feasible, volunteers should be trained, even if this is only informal and general guidance from the Director. In this way, they can become a more efficient and knowledgeable group, helping rather than hindering the management of the museum.

Most volunteers serve as guides and hostesses for visitors and for this reason are extremely important. Often they are the only staff members which the public sees; consequently, the museum's image with the public depends largely on them. To best benefit the visitor, they should be familiar with the objects they are showing, hence the training described above.

Above all, volunteers must be friendly and courteous; visitors will respond to the museum according to the way in which they were received.²⁵

FOOTNOTES -- CHAPTER 2

- ¹ Guthe, op. cit., p. 16.
- ² Ibid., p. 17.
- ³ Coleman, op. cit., p. 26.
- ⁴ Guthe, op. cit., pps. 17 - 18.
- ⁵ Ibid., p. 17.
- ⁶ Coleman, op. cit., p. 25.
- ⁷ Ibid., p. 25.
- ⁸ Ibid., p. 51.
- ⁹ Ibid., p. 104.
- ¹⁰ Ibid., p. 54.
- ¹¹ Ibid., pps. 105 - 106.
- ¹² Guthe, op. cit., p. 22.
- ¹³ Ibid., p. 32.
- ¹⁴ Coleman, op. cit., p. 22.
- ¹⁵ Ibid., p. 34.
- ¹⁶ Ibid., p. 28.
- ¹⁷ Ibid., p. 27.
- ¹⁸ Guthe, op. cit., pps. 17 - 18.
- ¹⁹ Ibid., p. 18.
- ²⁰ Ibid., p. 18.
- ²¹ Coleman, op. cit., p. 52.
- ²² Ibid., pps. 30 - 31.
- ²³ Ibid., p. 30.

²⁴ Guthe, op. cit., p. 19.

²⁵ Ibid., p. 20.

CHAPTER 3

FINANCES

The American Association of Museums bases its status of 'small museum' on one of two criteria: an annual budget of less than \$ 50,000 or attendance of less than 25,000 per year. ¹ Such limits are far beyond the means and capabilities of most small museums since their general financial situation is deplorable. In fact, an inadequate budget has virtually become their hallmark; ² and it is an obstacle that must be dealt with if a museum is to succeed. One reason for this dilemma, of course, is the rising cost of living; museum operating expenses, for example, have more than doubled in the past ten years (increased attendance is a factor here). ³ A second problem is the lack of financial aid available to museums; and unfortunately, there are no cheerful, definite solutions.

Financial sources may be broken down into four categories (in order of importance):

- 1) Gifts, bequests, and endowments.
- 2) Membership dues.
- 3) Admission fees.
- 4) Federal, state, or local aid.

Gifts, bequests, and endowments are the best ways for a small museum to obtain money, other gifts of monetary value (such as stocks and bonds), and objects. ⁴ The museum can reap great benefits from this area, particularly if it has a tax-exempt status. This allows all donations to a charitable or non-profit institution to be deducted from both federal and state ~~taxes~~ income taxes. Most gifts come from private individuals interested in the welfare of the museum, ⁵ though there are some few who are merely seeking a tax write-off. Businesses also contribute money, stocks, etc.; but their

reasons for doing so are usually more pragmatic: 1) interest in the museum as a community development, 2) tax deductions, and 3) good public relations.

The second largest source of financial aid comes from membership dues in some type of society. This may be the historical society which is sponsoring the museum; or it may be a museum society - 'The Friends of the __ Museum'. There are several advantages accruing from such a society, one being the revenue it brings in. The other, and one which is equally if not more important, is the influence, energy, and enthusiasm of the members.⁶ A museum with a million dollar budget but no people is dead. People - interested, enthusiastic, active people - are the key to a successful museum, one which is a vital part of the community it serves.

Society membership is ranked, each rank having a different dues payment.⁷ Standard rankings used by many societies are Junior, Student, Family, Active, Sustaining, and Life. Membership in a class confers certain privileges, such as receiving society publications, free admission to special programs, and the right to elect the governing board⁸ (if that is the method of Board selection chosen).

Charging admission fees is another financial source, but one which is not generally advocated. For one reason, fees bring in little income. In 1962, for example, of over 2000 museums researched, less than a third received any profitable income from fees.⁹ A more important consideration is that, by charging a fee, the museum is excluding those people who can most benefit from it, especially students.¹⁰ Some museums, such as the Metropolitan in New York City, circumvent this problem by asking for a 'donation'. The visitor is not obliged to give, but most do; and those who cannot afford the money can still enter.

A fourth financial source, and probably the poorest one, comes from

federal, state, and local governments. When the Belmont Report was published in 1969, less than 1 % of the operating income of all American museums came from federal agencies.¹¹ In 1967, foundations gave less than 2 % of their grants to museums.¹² The Report went on to state that governments in both America and Europe have so far failed to realize "...their financial responsibility toward museums as cultural and educational institutions."¹³

It is true that this situation is changing today. The National Endowment for the ~~Arts~~ ^{Arts} ~~Committee~~ in Washington, for example, has begun offering grants for building conservation, personnel training, and object preservation.¹⁴ But these grants are for maintaining and improving a museum, not for beginning one. The initial problem is still there. Some states offer financial support to museums, but Virginia has very few programs. Local government seems the most likely source of financial assistance for a small museum.¹⁵ Yet they too are often handicapped by inadequate funds and may not be able to include the museum in their budget. They may, however, be in a position to offer free or low-rent housing and other public services which are needed. Local governing bodies can also give formal support to the museum, a legal sanction which may be necessary for obtaining some grants.

After the money has been found, where does it go? Most is tied up in maintenance and operating expenses, that is, the money needed to run the museum. These expenses fall into six general categories:

- 1) Maintenance of the building - repairs and additions; insurance; heat, electricity, and water; security; and upkeep of grounds.¹⁶
- 2) Purchase of supplies - office supplies, such as typewriters, ledgers, account books, and letter paper; chemicals for the laboratory; and publications for the library.¹⁷
- 3) Purchase of objects - There are relatively few purchases since

most objects are given or loaned from other museums or from individuals. Purchases must be approved by the accessions committee or by the entire Board if a large expenditure is involved.¹⁸

- 4) Publications - Most museums have at least one publication.

This may be a simple monthly newsletter, telling of the activities and recent acquisitions of the museum. If the budget permits, this can be expanded into a magazine which contains scholarly articles on the history, geography, and sociology of the local area. The museum might also sponsor the publication of books on these subjects written by staff members or by local residents.¹⁹

- 5) Publications is a vast field, and one that cannot be tapped too much; for if no one knows of the museum and its activities, it may as well shut its doors. Television and radio stations all offer community service programs, which may simply be announcements of local events. (These programs are required by the Federal Communications Commission.) Their news programs can also offer valuable publicity, in, for example, coverage of the opening of the museum. Newspapers, however, have a distinct advantage in that they can be utilized continuously. There might be a series of educational articles about objects in the museum or about different phases of local history. The articles might also be news stories or announcements about museum events.²⁰

- 6) Public services embraces a large field, one of the most important areas being school service. This involves exhibits, lectures, or slide programs given to school groups in cooperation with the local school authority. Such a program can offer a vital service

to the schools by supplementing their curricula with more flexible and expansive learning.²¹

A seventh category of expenses, which involves capital outlay, is the purchase of equipment. The most important pieces of equipment are the display cases, panels, tables, etc. However, one also needs the facilities to properly store and preserve the collection, including equipment such as storage cabinets, properly ventilated containers, and sometimes specially designed storage cases. Temperature controls and lighting fixtures are also necessary.

FOOTNOTES -- CHAPTER 3

¹ American Association of Museums, op. cit., p. 34.

² Ibid., p. 35.

³ Ibid., pps. 25 - 26.

⁴ Guthe, op. cit., p. 32.

⁵ Coleman, op. cit., p. 56.

⁶ Ibid., p. 34.

⁷ Ibid., p. 34.

⁸ Ibid., p. 36.

⁹ American Association of Museums, op. cit., p. 28.

¹⁰ Ibid., p. 28.

¹¹ Ibid., p. 43.

¹² Ibid., p. 44.

¹³ Ibid., p. 45.

¹⁴ National Endowment for the Arts: Guide to Programs (Washington, D.C.:

U. S. Government Printing Office, 1973), pps. 28 - 33.

¹⁵ Coleman, op. cit., p. 56.

¹⁶ Ibid., p. 68.

¹⁷ Ibid., p. 68.

¹⁸ Guthe, op. cit., p. 32.

¹⁹ Coleman, op. cit., p. 113.

²⁰ Ibid., p. 276.

²¹ American Association of Museums, op. cit., pps. 15 - 16.

CHAPTER 4

RECORD - KEEPING

Keeping accurate, consistent, and up-to-date records is one of the most important functions of the museum staff. Contained in these records is everything that is known about an object; without this substantive information, the object loses all value.¹

Ideally, one person is in charge of all records; but in a small museum this is not generally feasible because of few trained personnel and inadequate funds.² Often the Director handles the records; or, alternatively, several people assume responsibility for them. However this is handled, it is most important that the method of keeping records is consistent in each case. The actual records themselves may be very simple, consisting only of several loose-leaf notebooks or ledger books, all of which may be purchased in the local dime store.³

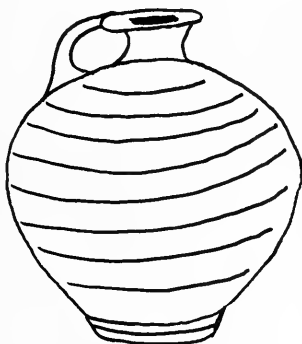
REGISTRATION

Before discussing types of records, however, it is necessary to first examine the system of numbering objects, since these numbers always appear in the records as identification. The earliest and most simple registration system was serial numbering, that is, assigning each object a number in a continuous series. This proved to be too cumbersome, however, involving large numbers and slowing down registration.⁴ The system used today in many museums, and the one recommended by the American Association of Museums, is called the calendar year system.⁵

According to the guidelines of this system, each object acquired by the museum has a unique registration number. This number has several parts, each of which gives specific information. The first part incorporates the last two digits of the year of acquisition. For example, the number of a vase bought in

1967 begins with 67. The second section indicates the order in which the object was acquired. If the vase was the fourth object acquired in 1967, its registration number would be 67.4. But suppose the museum acquired two vases in that purchase. Each object is then assigned a third number, designating its place in the group. The numbers of the vases would then be 67.4.1 and 67.4.2, respectively. In addition, if an object can be broken down into pieces, each piece must be numbered. This can be done by adding either a fourth number or a letter. If vase # 1 has a detachable handle, that handle is registered as 67.4.1.1 or 67.4.1a.⁶

REGISTRATION NUMBER FOR VASE:



Acquired in 1967.

Fourth acquisition of that year.

67 . 4 . 1 . 1

Detachable portion of vase - here, a handle.

First of a series of objects in that acquisition.

The calendar year system is not necessarily the only method of registration; it is, however, the most common. Another way of registering would be to assign a number to a specific category of objects, and then consecutively number each piece within that grouping. Guns, for example, might be labelled 12. Each sub-category would have its own number, such as Kentucky rifles, 12.6. Each specific object would then have a third number; a collection of three Kentucky rifles would be numbered 12.6.1, 12.6.2, and 12.6.3. This system

has the advantage of showing at a glance what kind of object has been registered. However, it can be bulky if the museum has a collection of many different types of objects.

RECORDS

The one basic record for a museum is the Accession Book, listing all acquisitions whether given, bought, loaned, or exchanged.⁷ This book is usually divided into columns, each with a different heading; and it looks very much like the account book of a business. Coleman has suggested some categories to be used in recording each object:

Accession Number .

Description.

Date of Receipt.

Received from (and address).

How acquired (eg., gift).

Value (or price, if purchased).

Remarks.

Department assignment (if any).⁸ (See Appendix, No. 1, for example.)

The Catalog is kept on cards, much like the card catalog of a library. Headings used include Accession Number, Description, and Remarks. In addition, the Catalog includes the Condition and Original Number (eg., field number) of the object, as well as the name of the person who identified it.⁹ (See Appendix, No. 2, for example.) There are three copies of the catalog, one for general use, and a special one for each department which lists only the objects pertaining to it. The third copy, which includes a picture or sketch of each object, forms the index. This is classified according to subject, such as Flemish paintings; and on it is noted the current location of the object (eg., in storage, or on exhibit in __ gallery, __ case.)¹⁰

The Disposal Record and the Loan Record can be combined into one book. This lists the type of disposal - sale, loan, gift - the circumstances surrounding it, and the name and address of the recipient. ¹¹

Two other supplementary records are the document file, which contains all documents pertaining to an object, and the donor file, an alphabetical listing of all donors, their addresses, and gifts. ¹²

FOOTNOTES -- CHAPTER 4

¹ UNESCO, The Organization of Museums: Practical Advice from Museums and Monuments, Vol. IX(1960), p. 18.

² Guthe, op. cit., p. 39.

³ Ibid., p. 39.

⁴ Ibid., p. 37.

⁵ Ibid., p. 37.

⁶ Ibid., pps. 37 - 38.

⁷ Coleman, op. cit., p. 174.

⁸ Ibid., p. 176.

⁹ Ibid., pps. 177 - 178.

¹⁰ Ibid., pps. 179 - 180.

¹¹ Ibid., pps. 182 - 183.

¹² Guthe, op. cit., p. 42.

CHAPTER 5

PLANNING A DISPLAY

To create a museum exhibit, one must first research the data and plan the total display. At first glance, this may seem an obvious and elementary statement; but many laymen think that exhibits are made by simply picking up one or two objects and sticking them in a case with a label. How hard can it be to put a pot on a painted block? (Much harder than they think, actually.) A museum exhibit has two basic functions: 1) to convey information and 2) to stimulate the viewer into learning more about the subject.¹ And accomplishing these goals involves a great deal of thought and planning.

Think of an exhibit as a unit, telling a complete story in itself, but also interrelating with surrounding displays. The entire group of exhibits must have some logical sequence which leads the viewer smoothly and without interruption in his train of thought from one case to the next. To better understand this, envision the museum as a novel, with each exhibit being a chapter.² Many small museums, for example, are telling the story of their local area, beginning with prehistory and moving into the present.³

The first step in telling this story is to outline it.⁴ Grasp the story in its broadest sense and list the basic facts.⁵ In planning a series of displays on local history, these facts might be 1) Indians 2) Settlers 3) Colonists, etc.

After the framework has been worked out, go back and fill it in with secondary facts.⁶ Taking the first section on Indians, one might describe their domestic life, historical importance, and local remains. The danger here is including too many details, resulting in a clutter of trivia. Stick to the elemental facts; they may be elaborations on the basic facts, but they should not be elaborate. Too much information leaves the visitor not only weary and

eyesore, but without an incentive to investigate on his own. Neal gives an excellent illustration of these secondary facts by asking these sample questions for a local history display. Where is the town? Why is it here? Who was here first? Who were the first Europeans? Why does the town still exist? ⁷

After all the points to be covered have been arranged in a sequence, put them into script form. ⁸ To continue the analogy of the novel, this script is the book; it tells the story. It also should indicate how to tell the story by including the visual techniques to be used. These techniques include:

- 1) Types of display areas - panel, case, map, etc.
- 2) Sizes and shapes of these areas.
- 3) Variations in ceiling height and floor level - ramps, for example, or steps leading up into a period room display.
- 4) Objects to be used. ⁹

Only after the story and its concepts are firmly established can the actual exhibit be built.

FOOTNOTES -- CHAPTER 5

¹ Neal, op. cit., p. 11.

² Ibid., p. 21.

³ Coleman, op. cit., p. 150.

⁴ Neal, op. cit., p. 21.

⁵ Ibid., p. 36.

⁶ Ibid., p. 23.

⁷ Ibid., pps. 9 - 10.

⁸ Ibid., p. 23.

⁹ Ibid., pps. 19 - 20.

CHAPTER 6

BUILDING A DISPLAY

In building a display, the objects to be used are the primary consideration. Objects should be chosen not simply on the basis of their age, value, or historical associations,¹ but for their ability to illustrate the idea being presented.² Local history museums usually concentrate on illustrating past life in their area, on recreating that past. This is best achieved by using everyday items since rare and unusual ones do not illustrate the traditions of the past.³ As Guthe points out: "The more commonplace and ordinary an article once was, the more likely it is to reflect accurately the social environment in which it was used." ⁴ An author quoted in the Belmont Report comments further: "One must study not only what was written, but also what was sat upon, eaten from, ridden on, and lived in and with." ⁵

Having chosen the articles to be displayed, there is next the problem of how to best display them. Panels, cases, dioramas, models, and period rooms can all be used. One thought to keep in mind when choosing the display area is that when possible objects should be exhibited in the same position as that in which they were originally used. This helps the visitor to better visualize and understand the function of the object.⁶ For example, a Kentucky long rifle can be displayed simply by laying it flat in the bottom of the case or by hanging it from the back of the case. But how much more effective it is to have a life-size mannequin holding the gun as if shooting it. The visitor can easily see that the length of the gun caused the eighteenth century settler some problems. It can then be pointed out that this was one reason for the eventual discontinuation of this weapon and its replacement with the more effective percussion rifle.

Another point to consider in choosing display areas is variation. Don't

use the same type for every exhibit. There are very few things more boring than a room containing rows of cases or rows of panels. Use different methods. Balance a case with panels on either side, or use an island to create the feeling of a separate area. Try to avoid the strictly linear, 'row-type' arrangements that resemble nothing but store shelves.⁷ Neal calls this "the visible storage" type of display, and she warns against the monotony and clutter of it.⁸ If display areas of all one type have to be used, at least rearrange them. Create staggered or curving lines or use jutting verticals - do anything to break up that straight horizontal line. Such an arrangement has another advantage in that it leads the visitor on to discover what's behind the next wall.⁹

Each display area has a focal point. This should be the most interesting or the most important object, and all the other articles should work to create a visual flow leading into it.¹⁰ This focus can be achieved by using one or several methods of creating emphasis. Size is an obvious solution; a large object will be more conspicuous when shown in relation to several smaller ones. A distinctive color in either the object itself or the area in which it is displayed will achieve the same result. The focal object can also be isolated from the others.¹¹ Case furniture is the term given to the boxes and other structures used to support specimens.¹² By painting them all the same color but making one higher than the others, the article is gently emphasized; or one piece of furniture can be of a different color, texture, or shape to create a more vivid contrast. Another alternative is to vary the lighting by putting a spotlight on the desired object. Any one of these methods or a combination of them can be used with great effectiveness.¹³

Besides creating emphasis, color can also be used to change the shape and size of the display area or to tie together several areas. For example,

light-colored materials look larger in a dark case, and vice-versa.¹⁴

Unification can be achieved by choosing a color that relates to the theme.¹⁵
A display on the role of a river in the development of an area might use different shades of blue for unity.

Labels are the last of the exhibit components to be considered. Drawing again upon Neal, "...a label is a sign, not a book...", and it has only one purpose: to be read.¹⁶ Tricky and unusual labels have no place in a museum if they are illegible.

There are four types of labels: room, headline, secondary, and specimen. The room label is generally a large sign announcing the contents of the room being entered, eg., Pioneer Room, Farm Room, or Civil War Room. Each display area has its own headline label, giving a brief, general description of its particular theme. In the Farm Room, there might be a case entitled "Nineteenth Century Farm Tools". A secondary label, about the length of a paragraph, expands on this by perhaps describing some of the jobs that were performed manually in a plow agriculture economy. To illustrate these chores, a cradle saw, hammer and nails, and a plowshare might be included. A sketch showing a farmer using some of his tools would be even more helpful. All objects are accompanied by a specimen label describing them, including such information as the name of the tool, and its function and age.¹⁷

FOOTNOTES -- CHAPTER 6

¹ Guthe, op. cit., p. 26.

² Neal, op. cit., p. 27.

³ Guthe, op. cit., p. 28.

⁴ Ibid., p. 28.

⁵ American Association of Museums, op. cit., p. 7.

- 6 Neal, op. cit., p. 72.
- 7 Ibid., pps. 46 - 47.
- 8 Ibid., pps. 39 - 40.
- 9 Ibid., pps. 42 - 43.
- 10 Ibid., p. 72.
- 11 Ibid., p. 73.
- 12 Ibid., p. 75.
- 13 Ibid., p. 70.
- 14 Ibid., p. 89.
- 15 Ibid., pps. 88 - 89.
- 16 Ibid., p. 95.
- 17 Ibid., pps. 95 - 98.

SECTION II

THE HISTORY OF AMHERST COUNTY

CHAPTER 7

GEOGRAPHY

The topography of Amherst County has played an important role in the development of the area. Located in the Piedmont region of central Virginia, the county contains 468 square miles,¹ which may be divided into three zones: the mountains, the foothills, and the lowlands along the rivers.

In the western part of Amherst, the mountains are part of the range of the Blue Ridge which borders one side of the Valley of Virginia. Rising and falling as they do, the mountains form numerous smaller well-watered valleys, prime areas for settlement. Entrance to these valleys from the east was through gaps, or low places. The first paths through the mountains were



made by the Indians; settlers later utilized them for their more elaborate road system. These roads necessarily had to follow the easiest route - through the gaps or around the bases of the mountains.²

The foothills comprise the largest section of the county. This is rolling country, once covered with forests; now it is largely open, having been burned over and plowed for many years. Nearing the Blue Ridge, the land breaks sharply upward in places, forming the smaller ranges of the foothills. Here again the problem of building roads along the most efficient routes had to be dealt with.

The James River forms the southeastern boundary of Amherst County; and along its banks the land is flatter than it is anywhere else. Yet even here it is not completely level, but rolls in curves which are gentler and broader than those of the foothills. The floodplains of the Tye and Pedlar Rivers on the northern edge of Amherst have a similar topography.

Amherst has four major rivers, the James, the Buffalo, the Tye, and the Pedlar. They are fed by numerous mountain streams, some almost as large as the rivers they flow into. Together, these waterways afforded one means of transportation into the county. They also provided a cheap source of power, and many mills were built along the larger bodies.

The red clay of Amherst contains several types of minerals, including titanium-bearing ores, sandstone, slate, copper, and granite.³ Some industry has grown up in connection with these deposits; but the main source of income in the county has always derived from agriculture.⁴ Even today, approximately half of the county residents are still engaged in some agriculturally oriented occupation.

County boundary lines have undergone several changes through the years. When the Tidewater area was being settled, most of the unexplored land of central and western Virginia was lumped together as Henrico County. This unit was later subdivided, and Goochland County came into existence. In 1744, Albemarle County was formed from Goochland;⁵ and in 1761 Amherst was separated from Albemarle. In 1807 a further division created Nelson County from the northern part of Amherst.⁶

FOOTNOTES -- CHAPTER 7

¹ A. J. Camden, "Amherst County Schools Plan for Future Citizens," Virginia and the Virginia County, July 1951, 55.

² Alfred Percy, The Amherst County Story (Elon Road, Madison Heights, Va: Percy Press, 1961), pps. 3 - 4.

³ Walter H. Carter, "Amherst County," Virginia and the Virginia County, July 1951, 22.

⁴ Ibid., p. 23.

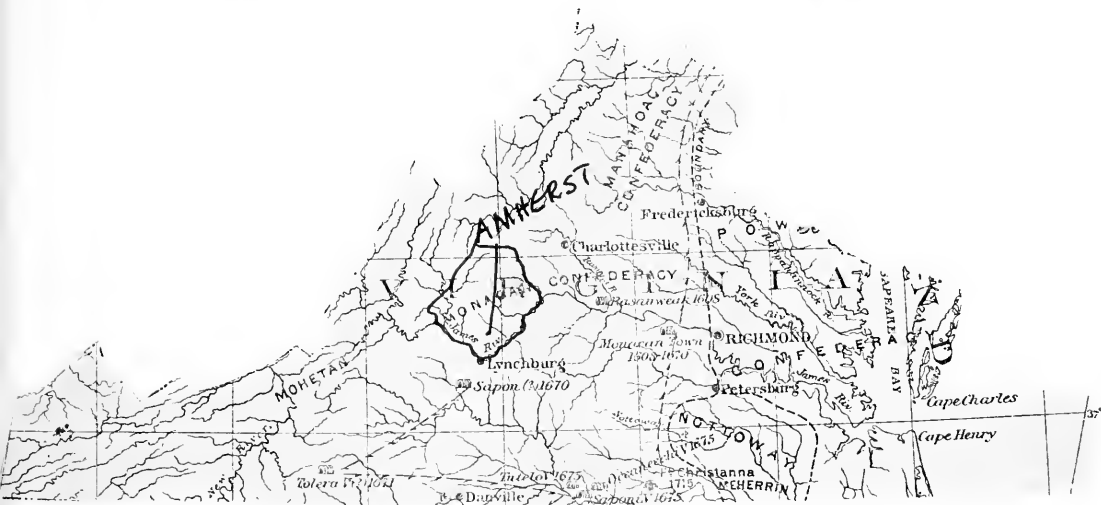
⁵ Percy, op. cit., p. 4.

⁶ Catherine H. C. Seaman (ed.), Amherst County Environmental Studies (Lynchburg, Va: J. P. Bell Publishing Company, 1973), p. 64.

CHAPTER 8

INDIANS OF VIRGINIA IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

The Indian population of Virginia in the sixteenth century was composed of tribes belonging to three linguistic stocks: Algonquian, Iroquoian, and Siouan. The Algonquian tribes were the largest group, some 9000 strong in 1607, with the most powerful of the tribes belonging to the Powhatan Confederacy.¹ There were at least four Iroquois tribes, all closely allied to other groups in North Carolina and the northern United States.²



Little is known, however, about the tribes of inland Virginia. Some were gone before white men had ever penetrated that far into the hills and mountains. A further complication is the fact that many of the early explorers gave different names to the Indians they encountered. Smith may have called them by

one name, Lederer by another, and Batts by still another. Often, too, their geographic descriptions are distorted, and are very difficult, sometimes impossible to locate on a current map. Very few ethnographic studies were made of these Indians (although coastal Indians were well-documented), and the little material available often reflects the biases of the writer.³ Only a general reconstruction, therefore, can be made of the Indians of central and western Virginia.

Central Virginia was occupied by two major confederacies, the Manahoac and the Monocan.⁴ Each was composed of four to eight tribes, all belonging to the Siouan language family. In fact, it is believed that these eastern tribes (from the Alleghany foothills to the upper Ohio Valley) were the forerunners of the more famous western Sioux.⁵ These two confederacies were themselves allies, usually uniting against the Powhatans or the North Carolina Tuscarora. The Manahoacs inhabited northern Virginia,⁶ while the Monocans held the territory from the falls of the James at Richmond to west of the Blue Ridge.⁷

The three major Monocan tribes were the Monocans, the Saponi, and the Tutelo.⁸ (These were the names used most often by the English. Actually, "Tutelo" was the Iroquoian name for all the eastern Sioux.⁹) There were also several smaller groups, such as the Mohetan and the Mahic.¹⁰

The Monocan tribe had three villages, one in Goochland County, another in Powhatan County, and a third, the main village, in Fluvanna County at the confluence of the James and Rivanna Rivers.¹¹ The Saponi occupied two villages, one on the Rivanna in Albemarle County, and a later one at Peaks of Otter in Bedford.¹² The Tutelo were located near Salem and Roanoke.¹³

The first contact with these tribes was made in 1607 when John Smith visited the lower town in Goochland.¹⁴ John Newport followed his same path

the next year and continued on into Powhatan.¹⁵ The Saponi and Tutelo were not discovered until 1670 when John Lederer explored much of their territory.¹⁶

The Monocans had warred for years with both the Powhatans and the Tuscarora. Sometime after 1670, the Tuscarora formed a league with the northern Iroquois; and together they waged war against the central Virginia tribes. These wars, combined with earlier colonial military expeditions, sadly decimated the population.¹⁷ The Saponi and Tutelo removed to North Carolina; and the Monocans were driven out of their lower villages by Huguenot settlers.¹⁸ Several years later (circa 1712), the remnants of the tribes were settled at Fort Christianna in Brunswick County.¹⁹ They remained there until 1722, when the Treaty of Albany halted Iroquois excursions into Virginia. The tribes then scattered, some going to North Carolina, others to Pennsylvania and New York. Their eventual fate is unknown.²⁰

No positive identification has ever been made of the Indians in Amherst County; however, it is likely that they were Monocans. Only a few sites have been archaeologically excavated, none of which have yielded any definite clues as to their identity. The Indians of the Monocan Confederacy have long since disappeared, leaving behind only a few enigmatic points and potsherds. *

* A group known locally as the Issues still lives here. They are a mixed racial group, combining Indian, Negroid, and Caucasian characteristics. It is believed that the Indians from which they are descended were wandering Cherokees; although it is possible that they were ~~MEMPHISIAN~~ Siouan. For more information on this group, see works by Seaman, Seaman and Wailes, and Bogden.

FOOTNOTES -- CHAPTER 8

¹ Ben C. McCary, Indians in Seventeenth Century Virginia (Charlottesville:

The University Press of Virginia, 1957), p. 1.

² James Mooney, Siouan Tribes of the East (Bureau of American Ethnology, 1894), p. 7.

³ McCary, op. cit., preface.

⁴ Mooney, op. cit., p. 26.

⁵ Ibid., p. 9.

⁶ John R. Swanton, The Indian Tribes of North America (Washington, D.C: U. S. Government Printing Office, 1953), p. 61.

⁷ Ibid., p. 63.

⁸ McCary, op. cit., pps. 9 - 10.

⁹ Ibid., p. 10.

¹⁰ Mooney, op. cit., pps. 35 - 36.

¹¹ Swanton, op. cit., p. 63.

¹² Ibid., p. 72.

¹³ Ibid., p. 73.

¹⁴ Ibid., p. 63.

¹⁵ Mooney, op. cit., p. 27.

¹⁶ Ibid., p. 28.

¹⁷ Swanton, op. cit., p. 63.

¹⁸ Mooney, op. cit., p. 28.

¹⁹ Ibid., p. 37.

²⁰ Ibid., p. 45.

CHAPTER 9

EXPLORERS AND EARLY SETTLERS

For many years after the landing at Jamestown (1607), Piedmont Virginia was left relatively undisturbed by white men. The problems of setting the coastal area occupied the colonists for some time; not until they needed more room and fresh, untilled land did they begin to spread over the whole state in any great numbers.

Until that day came, the only white men to see the hazy blue mountains of the west were the explorers. John Smith traveled as far as the falls of the James River at Richmond in his first year in Virginia. The following year he sent Captain John Newport some 40 miles further up the James from Richmond. Newport recorded a visit to the two Monocan towns in Powhatan and Goochland Counties, where he captured one of their chiefs and forced him to serve as a guide.¹ The next major explorer was a German named John Lederer, who roamed central Virginia in the 1670's. He, too, visited several Indian towns (including the Saponi village at Peaks of Otter), but seems to have had little trouble with the inhabitants.² It is believed that Colonel William Byrd led several military expeditions against the Monocans, presumably in retaliation for attacks against white settlements on the fringes of the Tidewater. The date of these is uncertain, but was probably in the early 1690's.³ There were also men like Allen Tye, who explored and later settled in this area.⁴ (The Tye River, which separates Amherst and Nelson Counties, is named for him.)

For the most part, these men came and went, rarely leaving behind any visible traces of their passing. The traders were a somewhat different lot; they tended to have established areas for their dealings and sometimes built trading posts. One such man was 'Trader Hughes', who had a profitable fur business with the Indians. Sometime between 1710 and 1720, Hughes built a post

on Otter Creek in Amherst County at the junction of two Indian paths. Here, at the first permanent settlement in the county, Hughes lived with his Indian wife and their child. This daughter later married Robert Davis; and together they opened another station nearby. However, Davis had failed to perfect his claim to the land; and in 1753, he lost it all to Nathaniel Davies. Davis, with his second wife and smaller children, left Amherst and went south, founding a family which included among its descendents Jefferson Davis, President of the Confederacy. ⁵

The pace of settlement stepped up in the 1730's, with the ^{arrival of} families such as the Crawfords, Ruckers, and Taliaferros, many of whom are still to be found in Amherst. ⁶ As the land wore out on the coast and a rigid social hierarchy became established, many younger sons of aristocratic Tidewater families moved into the Piedmont. Here they had the opportunity they had lacked before to own land and to set up their own plantations. They were joined by servants just released from their bonds of indenture and by newly-arrived emigrants from England who could not buy land on the coast. ⁷ Here in the hills land was plentiful and cheap; Crown records show that grants of 3000 to 4000 acres were not unusual. The lure of land also brought settlers from the north, Scotch-Irish and Germans from Pennsylvania and Ohio. ⁸ The heterogeneity of its settlers had several consequences for central and western Virginia. The area was never completely unified; different allegiances and ideologies divided the people, eventually resulting, for example, in the secession of West Virginia. These differences also separated them from the Tidewater settlers and caused a considerable problem in the creation of a political system that would adequately represent the whole state. Piedmonters complained for years that the government was in the hands of Tidewater aristocrats; while those same aristocrats were often heard to express the desire that

the Indians and the hill people would kill each other off, leaving all the land to them. Because of this same heterogenous nature, however, Piedmont life was varied and colorful, and never frozen into the rigid social structure so characteristic of the coast.

By the mid-eighteenth century, most of Amherst County had been settled. There was a flourishing town at Cabellsburg (now Clifford), where the Rucker family had built a horse track for racing their fine, blooded animals.⁹ The Oaks, or Five Oaks, later to be the town of Amherst, was still very small, little more than a stop on the coach road from New York to New Orleans.¹⁰ In fact, there were several coach stops in the county, but none of the taverns from this early period have survived.

No comprehensive history of the Madison Heights area has been written. Because of its proximity to the growing city of Lynchburg, however, it can be assumed that there were some residences and tobacco warehouses on the river there at this time.

Two Amherst men made contributions that were to have wide-reaching consequences on the development of all of central Virginia. Around 1749, the Reverend Robert Rose, an Episcopalian rector of St. Anne's Parish (Albemarle County), invented a tobacco boat for use on the upper James. It was a fairly simple improvement on the Indian dugout, with two canoes, somewhat broader and deeper than those used by the Indians, lashed together. In this way, tobacco hogsheads could be transferred downriver lying on their sides and thus making a less bulky load.¹¹ Some years later, around 1771, Anthony Rucker made still more changes, building a wide, deep bateaux. The boats made it possible to transfer more and bigger loads of heavy goods in an easier voyage downstream to Richmond and the coast.¹² In so doing, they tied this area to the tobacco economy of Tidewater Virginia, with the result that tobacco was

the main cash crop of central Virginia until long after the Civil War. With the development of these boats, settlers then began intensive clearing of brush dams and rock shallows from the James so that they could transport up and down the length of the river. By establishing the river as a major transportation artery and by eliminating an arduous overland trip, Rose's and Rucker's boats also opened the way for more settlers. Until an adequate canal system was built, these boats continued to be the primary means of transporting people and goods.¹³ A canal company was begun in 1764,¹⁴ but the first boat did not reach Lynchburg from Richmond until 1840.¹⁵

FOOTNOTES -- CHAPTER 9

¹ Mooney, op. cit., p. 27.

² Swanton, op. cit., p. 72.

³ Ibid., p. 63.

⁴ Percy, op. cit., p. 5.

⁵ Ibid., pps. 8 - 10.

⁶ Ibid., p. 13.

⁷ Alfred Percy, Piedmont Apocalypse (Madison Heights, Va: Percy Press, 1949), p. 11.

⁸ Ibid., p. 12.

⁹ Ibid., p. 12.

¹⁰ Seaman (ed.), op. cit., p. 64.

¹¹ Piedmont Apocalypse, pps. 18 - 20.

¹² Ibid., pps. 29 - 31.

¹³ Ibid., p. 20.

¹⁴ Ibid., p. 25.

¹⁵ The Amherst County Story, p. 79.

CHAPTER 10

FORMATION OF AMHERST COUNTY

By a legislative act of 1761, Amherst County was created from the southern part of Albemarle. This was done at the request of settlers, who complained that the county courthouse at Scott's Ferry was too remote.¹ The county was named for Lord Jeffrey Amherst, hero of the Battle of Ticonderoga and named Governor General of Virginia in 1759.² This choice no doubt reflected the fervent loyalty of the settlers, as Amherst had never even visited Virginia.

The county justices were elected and met for the first time at the home of Henry Key in Cabellsburg to select a site for a courthouse. They chose a tract of land on the main coach road near what is now Colleen in Nelson County.³ Apparently there was no settlement there at the time; but over the years, the village of Cabellsville grew up around the courthouse.⁴

Several churches had already been built in Amherst by this time, including Maple Run Episcopal in 1748 and White Oaks Baptist Church at Sandidges in 1745. Both of these were later replaced, becoming St. Mark's in Clifford (1766) and Mt. Moriah (1785), respectively.⁵ For many years prior to 1761, the county churches had been served by Episcopalian ministers of St. Anne's Parish or by traveling ministers of other denominations. In 1762, the Reverend Ichabod Camp became the first Episcopalian minister to live in and serve the new Amherst Parish. A house was built for him at Cabellsburg the following year, known by the Episcopalian term 'Glebe House'. That house still stands and is one of the oldest of its kind in the United States (although it has been in private hands since 1780).⁶

In 1778, another boundary division took place; and the large Amherst Parish was divided into Amherst and Lexington Parishes. This parish line was later

used as one boundary when separating Nelson County from Amherst in 1807.⁷

Directly before and after the Revolution, many of the large Georgian houses still to be found in Amherst were erected. Tusculum, near Cabellsburg, dates from 1737⁸; nearby Winton was built by the Henry family in 1771. Patrick Henry's mother and several other members of the prominent Cabell and Garland families are buried there.⁹ Sweet Briar House was begun around 1790 and added to over the years.¹⁰ One of the earliest houses in the town of Amherst dates to 1791 - Seven Oaks.¹¹ A house erected at Cabellsburg in 1796 was the home of David S. Garland. Mr. Garland was a member of the U.S. Congress from 1809 to 1811 and of the Virginia House of Delegates for some twenty years from 1799 to 1836.¹² He helped to establish a school at Cabellsburg which employed as one of its headmasters Elijah Fletcher of Vermont. This latter gentleman eventually married a local girl and bought Sweetbriar Plantation. It was his daughter, Indiana Fletcher Williams, who willed that land as a private college for women (1901).¹³ (See Appendix, No. 3, for map.)

County men served with distinction throughout the American Revolution. A group of militiamen, for example, was with George Rogers Clark in his Northwestern campaign and were present at the capture of Detroit.¹⁴ Two companies of Minute Men were organized and took part in a number of battles in Tidewater Virginia; they were disbanded in 1777 and assimilated into the regular militia.¹⁵ A third group, chosen for their sharpshooting abilities, were members of Morgan's Rangers and spearheaded the Battle of Saratoga.¹⁶ Still another special company was assigned to guard duty at Charlottesville. At a special prison camp there, the Continental Army detained British and Hessian prisoners taken at Saratoga.¹⁷ Other Amherst men joined the regular army, taking part in such battles as that at Guilford Court House in 1781.¹⁸

But wherever they served, these men were noted for their abilities and their dedication to the American cause.

In the years after the Revolution, there took place what Mr. Percy has called "an Exodus". Continual planting of tobacco had robbed the soil of its fertility, while at the same time inflation caused tobacco prices to drop. This double hardship forced many small farmers to sell their land and migrate west.¹⁹ The large plantations, however, could still afford to raise tobacco; and they continued to do so for many more years. Worn-out soil or an itch to move on made many men leave for a richer land. Others, unable to make a living through farming, turned to the city.²⁰ Lynchburg was a booming river port after the war, its prosperity reflected in the growth of Madison Heights. Here plots were sold for houses, warehouses, and boat landings. A ferry plied the river between Madison and the city docks. The town was even an early type of suburb, as some Lynchburg residents, notably the Reverend Stith Meade, made their homes there.²¹

A decline in the population of some county areas was accompanied by an increase in others, such as Madison Heights. By 1807 Amherst had become large enough to be divided into two counties: Amherst and Nelson. They were divided along the parish line of 1778; Amherst Parish became Nelson and Lexington Parish Amherst County. As a result of the use of this line, the courthouse was left in Nelson County; and a new site for Amherst had to be chosen. Cabellsburg became the county seat for the interim period; and in 1808 the justices bought a tract of land in Amherst town, or Five Oaks, as it was then known.²² Little more than a dusty crossroads, Amherst offered two geographic advantages: its location on the main coach road and in the center of the new county. The courthouse itself was built the next year and was used until 1870, when it was replaced with the present building.²³

FOOTNOTES -- CHAPTER 10

- 1 Seaman (ed.), op. cit., p. 64.
- 2 The Amherst County Story, p. 16.
- 3 Ibid., pps. 24 - 25.
- 4 William H. Gaines, Jr., "Courthouses of Amherst and Nelson Counties",
Virginia Calvacade ,XVIII (1968), 6.
- 5 Carter, op. cit., pps. 22 and 54.
- 6 Amherst County Home Demonstration Club, "Historical and Natural Beauty
Tour of Amherst County", May 14, 1970, pps. 2 - 3.
- 7 Seaman (ed.), op. cit., p. 86.
- 8 The Amherst County Story, p. 73.
- 9 Seaman (ed.), op. cit., pps. 106 - 114.
- 10 Ibid., p. 101.
- 11 The Amherst County Story, p. 122.
- 12 Seaman (ed.), op. cit., p. 89.
- 13 The Amherst County Story, pps. 71 - 74.
- 14 Ibid., p. 30.
- 15 Ibid., pps. 30 - 31.
- 16 Ibid., p. 32.
- 17 Ibid., p. 33.
- 18 Ibid., p. 41.
- 19 Ibid., p. 58.
- 20 Ibid., p. 63.
- 21 Ibid., pps. 61 - 62.
- 22 Seaman (ed.), op. cit., p. 64.
- 23 Ibid., p. 64.

CHAPTER 11

YEARS OF GROWTH

The years from 1809 to 1861 were relatively prosperous ones for Amherst, as well as for the entire South, (although Amherst had suffered some from the decline of tobacco and the depletion of the soil noted in Chapter 10. Diversified farming, however, filled this economic gap)¹. This was the era of the 'traditional South', with its romantic epitome of magnolias and gleaming white mansions. Actually, such mansions were the exception, not the rule; and this was especially true in Piedmont Virginia. The 'mansions' were really working farms, raising tobacco, wheat, corn, hay, and livestock.² Of course, the main house was often very comfortable, even elegant according to some standards, but rarely a Tara.

A major factor behind this prosperity was an increase in traffic on the James River corresponding to a boom in the tobacco market. The War of 1812 had affected this area but little, although some troops did see action in Tidewater Virginia.³ A period of expansion throughout the entire country followed the War, as the United States began to emerge as an independent world power. This expansion manifested itself here as an increase in river traffic. Transportation on the James had been facilitated over the years by many improvements such as wing dams, which increased the flow of water into the boat channel.⁴ "Secretary Albert Gallatin's report for 1808 on roads and canals in the United States considered the James River sluice navigation one of the best internal improvements in the country. "⁵ The bateaux system remained the primary method of transportation on the James until the 1840's. By this time also, the James River and Kanawha Canal had been completed as far north as Lexington, Virginia; and canal boats dominated the rivers for some years (until their replacement by the railroad). Both transport systems,

however, helped to establish Lynchburg as a major tobacco market. In fact, prior to the Civil War, "...Lynchburg enjoyed the reputation of being the world's largest loose-tobacco market, and in 1850 it ranked first in the Union in per capita wealth." ⁶

The proximity of Lynchburg and its markets induced many Amherst planters to raise much tobacco. From the several river towns throughout the county, loads of hogsheads were carried downriver to the city, sold, and eventually transported to Richmond. However, Piedmont soil was not ideal for raising this crop; and the tobacco produced was usually of a lower grade than that from southside Virginia. Another disadvantage was the rate at which tobacco depleted the soil. ⁷ To overcome these difficulties, some planters turned to diversified husbandry and planted several different types of crops. Due to a lack of sources, however, the percentage of tobacco vs. diversified planters in Amherst cannot be determined.

One fact that can be gleaned from the records, though, is that Amherst was a slave-holding area. The number of slaves was never as large as in a comparable Tidewater county, but some of the larger plantations were served by 100 to 200 slaves. David Garland, for example, owned more than 100 at the time of his death in 1841. Large farms, such as Islington or Kenmore, would probably have needed just as many. Many county residents, however, kept only a small number of slaves, if any. Captain Benjamin Sandidge, who died in 1829, owned less than 20 slaves, although he had over 1700 acres of land. Evidently, the type of agricultural methods most prominent in Amherst and the extent to which they were practiced were not conducive to slave labor. There were not that many large planters; most agriculturalists were small farmers, who just managed to 'break even'. Probably an equal number of county dwellers lived in the southern end of Amherst (near Lynchburg), where they were engaged in

commerce, or lived high in the mountains.⁸

Wills from this period often describe the number of slaves and the division of them among the heirs. From a very limited study of these records, it appears that a sizable proportion of the Negro men were trained for some specific job, such as smithing, carpentry, and milling. Most of the women, of course, would have been house slaves. Virginia, as a whole, was more of a slave breeding than a slave using state; but this trend has never been researched and verified for Amherst.⁹

During these years, Amherst achieved a small measure of fame as a resort location. Situated in the foothills, near what is today Allwood, was a sulphur spring - the only one in the area. The existence of this spring had been known for many years; and its 'curative' properties were first capitalized upon after the Revolution. In the nineteenth century, Buffalo Springs (or Amherst White Sulphur Springs) was enlarged into a first-class resort. Cabins to be rented by families were built around the springhouse. Later, these were replaced with a hotel, which burned and was in its turn replaced by a second hotel. That building still stands, though it has long been vacant. The spring was located on the main coach road to western Virginia, where there were the larger resorts like Hot Springs. Buffalo Springs became a stop-over for travelers going on to these western areas. In fact, the road from Lynchburg to Pleasant View and on to Lexington was known as the Buffalo Springs Turnpike; and the stage company printed a special schedule of its stops there. The old hotel there today is in a sad state of disrepair, and its fate seems to be one of eventual destruction.¹⁰

FOOTNOTES -- CHAPTER 11

- ¹ William Edwin Hemphill, Marvin Wilson Schlegel, and Sadie Ethel Engelberg, Cavalier Commonwealth (New York: McGraw-Hill Book Company, Inc., 1957), p. 359.
- ² Carter, op. cit., p. 22.
- ³ The Amherst County Story, p. 79.
- ⁴ Ibid., p. 79.
- ⁵ Ibid., p. 79.
- ⁶ Matthew Page Andrews, Virginia: The Old Dominion (Richmond: The Dietz Press, Inc., 1949), p. 570.
- ⁷ Hemphill, et. al., op. cit., p. 358.
- ⁸ Records of Amherst County, Virginia, in the County Courthouse, Amherst.
- ⁹ Ibid.
- ¹⁰ The Amherst County Story, pps. 97 - 98.

CHAPTER 12

CIVIL WAR AND RECONSTRUCTION

The war years were uneasy ones for Amherst due to its location next to Lynchburg. The city was a munitions, supply, and hospital center for the Confederacy, and so was a prime Union target. Several attempts were made to capture it and to cut off vital supplies. One such attempt was made by General Hunter in 1864. In order to protect his drive to the city, Hunter tried to destroy the railroad at Tye River in the northern end of Amherst County. He failed, but not without a fight. This battle was the only major action that occurred in the county,¹ although there were several skirmishes in the Madison Heights area where Southern troops were guarding the river entrance to Lynchburg.

Just as in the Revolution, Amherst men again came to the service of their state and country - but this time it was the Confederate States of America. Hardesty states that, "In proportion to its population, no county in Virginia furnished more men to defend its soil and sovereignty in the war between the States than Amherst county. The citizens began to enlist at Governor Letcher's first call for troops..."³ They were at Gettysburg (Pickett's Division), Seven Pines, second Manassas, Sharpsburg, Malvern Hill, the Wilderness, and others. Many died; many were captured and held in northern prisons. Amherst men composed the major parts of 8 Confederate companies, serving under Pickett, Early, and Jackson, among others.⁴

After the War, Amherst suffered the same hardships as did the rest of the South under Reconstruction. The entire state of Virginia was devastated, for it had been the major battleground. The economy had collapsed; high prices and few markets discouraged the sale of the few surplus crops that were available.⁵

Once again, as they had done after the Revolution, people left Amherst to

go west. Farms went to waste because the men were dead or crippled or no longer had the incentive to go on. There was no industry in the county to provide jobs; and the competition for jobs in Lynchburg was fierce. Some men found work as laborers for the railroad when new tracks were built over the canals. ⁵

One result of these hardships was the eradication of many class differences. "Common poverty ^{wiped} ~~wiped~~ out former distinctions of wealth, military rank, and family reputation." ⁶ Everyone had to turn their hands to farming. But even raising enough food to live on was difficult for these men now that the plantation system, with all its implications, was gone. There were no longer any plantation stores, mills, or smithys, run by slaves; and cash with which to buy goods was scarce. In addition, the size of farms began to decrease, as portions were sold off to pay debts. An average Virginia farm in 1860 was 336 acres; by 1900 this figure had shrunk to 119. ⁷

The large farms were in especially difficult straits. Before the War, their major crop had been tobacco; and, for a few years afterward, this crop continued to be in great demand. Then a new type of tobacco, called white burley, was developed in Kentucky. It was less expensive than Virginia tobacco because it was air-cured, not fire-cured. Kentucky rapidly took over the market, forcing Virginia to drop from 1/3 to less than 1/6 of national production in only 10 years (1860 - 1870). ⁸

To compensate for the loss of the tobacco market, Virginia farmers began to grow new crops. In the Piedmont section, fruit growing became a major occupation. ⁹ Many of the apple and peach orchards still found in Amherst County were begun in the late nineteenth or early twentieth centuries. They provided the main source of income for county farmers for many years. The orchards were especially plentiful in the central section; Winesap Road in

Madison Heights, for example, is so called because of the quantity of those apples shipped from there.¹⁰

Monroe became a thriving town in the 1890's because of its railroad station. The first tracks had been laid in 1856 by the Virginia Midlands Railroad, and were a supply artery for the Confederacy. In the latter years of the century, the Monroe yard was built, and the first station erected in 1899.¹¹ Today, the tracks and the yard are owned by Southern Railway, and Monroe is the only regular stop in Amherst County.

Virginia emerged out of the nineteenth century as a growing industrial power. However, such areas as Amherst did not share in this growth. Not until the midpart of the century would industry play a major role in the county's economy.

FOOTNOTES -- CHAPTER 12

¹ The Amherst County Story, p. 116.

² Ibid., p. 100.

³ Ibid., pps. 100 - 111.

⁴ Ibid., p. 119.

⁵ Ibid., p. 119.

⁶ Hemphill, et. al., op. cit., p. 357.

⁷ Ibid., p. 358.

⁸ Ibid., p. 358.

⁹ Ibid., p. 359.

¹⁰

CHAPTER 13

AMHERST IN THE TWENTIETH CENTURY

Amherst has spent many years of this century trying to modernize, to become more consistent with state-wide growth. Entering the 1900's, the county was still predominantly agricultural; and farms of all sizes raised many different types of crops. Dairy herds were also important; at one point there were eight herds in Amherst,¹ but today only one is left (at Sweet Briar College).

The timber industry has accounted for part of the county economy. One major facet of that industry disappeared in the 1920's when a blight destroyed the chestnut forests. There was a corresponding decrease in the number of sawmills and in the production of extract wood for tanning. However, timbermen replaced the chestnut with yellow poplar and Virginia pine, changing their products to pulpwood and veneer logs. For several years in the 1950's, Amherst County ranked third in the state in the production of pulpwood.² Today, there are still several sawmills in operation; but lumbering has been sharply curtailed by state legislation.

There have also been some mining industries in Amherst over the years, but most of them are closed down now. Altogether then, agriculture has been the primary occupation. However, this has begun to change in just the last few years as several state and national industries have located here. A growing number of residents in the area from Amherst town to Madison Heights are associated with these new industries or with ones in Lynchburg. The northern and western parts of the county still continue to be predominantly agricultural.

In the field of education, Amherst has had several notable institutions. Sweet Briar College, a private liberal arts college for women, was opened in 1906.³ St. Paul's Mission was established in 1908 as an Episcopalian mission,⁴ its primary purpose being the education of the mixed Indian population of Amherst.

In 1915, the Elon Library was begun - the first public rural free library in the state of Virginia.⁵ In 1951, there were still 11 one-room schools in the county;⁶ today there is a high school, junior high, and 9 elementary schools. Father Judge Mission Seminary was opened in 1960 as a high school for Catholic youths preparing for the priesthood.⁷ The school was closed last year, and the facilities turned over to the Lynchburg Training School and Hospital. In addition, there have been numerous private academies, such as that at Kenmore.

In the area of public health, Amherst employed its first public health nurse in 1920. An association was formed the year after, and the Health District of Amherst and Nelson Counties created in 1946.⁸ The Health Center was opened four years later, the first rural center in the state.⁹

Amherst County today is increasingly becoming both a 'bedroom community' and a retirement center. Its former sleepy pace has picked up as the county begins to move more with the times. This changing way of life has brought with it economic advantages and social changes as the old class structures break down and are slowly replaced with looser and more heterogenous ones. But it has also had its disadvantages, for change can destroy as well as benefit; "...and for those things that cannot protect themselves, the end is sudden."¹⁰ It is one of the purposes of the Amherst County Historical Museum to protect those endangered parts of our past. We see the entire county as a living museum, containing within it the roots of our heritage. And this heritage must not only be preserved, but appreciated and understood; for without these two, there will be no preservation.

FOOTNOTES -- CHAPTER 13

¹ O. B. Ross, "The Dairy Industry in Amherst County", Virginia and the

Virginia Record, June 1954, 22 - 23.

² C. J. Witter, "The Timber Industry of Nelson and Amherst Counties",
Virginia and the Virginia Record, June 1954, 26 - 27, and 43.

³ Martha von Briesen, "Sweet Briar College: An Educational Tradition",
Virginia and the Virginia County, July 1951, 25.

⁴ Seaman (ed.), op. cit., p. 85.

⁵ Ibid., p. 117.

⁶ Camden, op. cit., p. 55.

⁷ Home Demonstration Club, op. cit., May 11, 1966, p. 3.

⁸ Elizabeth Wimer, "The Health Program in Amherst - Nelson District",
Virginia and the Virginia Record, June 1954, 24 - 25.

⁹ Seaman, op. cit., p. 139.

¹⁰ Amherst County Historical Museum slide program, p. 8.

SECTION III

THE AMHERST COUNTY HISTORICAL MUSEUM

CHAPTER 14

ORIGINS OF A LOCAL MUSEUM:

THE AMHERST EXPERIENCE

Efforts to establish a museum of local history for Amherst County began in the summer of 1973, when the county Chamber of Commerce became actively involved in a program to increase tourism in Amherst. At that time, the Chamber sponsored the first of two programs to discuss various methods of attracting tourists to the county. Local leaders, including county officials and presidents of clubs and civic groups, were invited. A county museum was one of the possible tourist attractions discussed at that meeting. Chamber president, Mr. Bailey Wilkins, expressed the belief that such a museum could be a valuable asset in promoting the tourism program. It was suggested that the museum be housed in the old Amherst jail building, located in the Courthouse complex. Permission would have to be obtained from the Board of Supervisors, however, as the jail is owned by Amherst County. This building has not been used as a jail for some 30 years, but occasionally houses county offices for short periods of time. The Chamber wished to open an information center and a county arts and crafts store on the first floor and the museum on the second.

When I learned of the meeting and its results, I approached Mr. Wilkins and volunteered my help. After talking to him in late July, I began to seek advice on the organization of a museum from people throughout Virginia who are involved in this field. William R. McLeRoy, Chairman of the Division of Social Sciences at Central Virginia Community College in Lynchburg, was one of the first contacts. Mr. McLeRoy suggested preparing a slide program about the museum to be presented to county groups, for the purpose of gaining their support. This project was successfully completed; and we have showed it to a number of groups during the spring and fall of 1973 - 1974. (This program

will be discussed further in Chapter 16.)

In August, I began a series of visits to other museums in order to view their methods of organization, record-keeping, finances, and display. Among those visited was the Metropolitan Museum of Art in New York City, where I met the Curator of the Department of Northern European Paintings, and examined the catalogues and registration system. I also toured a small local history museum operated by an historical society in Chappaqua, New York. Visits were also made to the Shelby County Museum in Center, Texas; the Old Stone Jail Museum in Palmyra, Virginia; and the Lexington Historical Society Headquarters, Lexington, Virginia. I am planning future trips in Virginia to the Scottsville Museum, Scottsville, and to another small museum in Brookneal.

With the exception of the Metropolitan, all of the above museums are concerned only with the history of their area. Organized by local groups, they all have budgetary problems, similar to those we are experiencing in Amherst. From my trips, I have discovered that we have anticipated and begun to solve many of the difficulties that now face these other groups, such as the problem of incorporation. Many good ideas, however, were gained from these visits, such as techniques for display, lighting, and labeling which can be useful in the Amherst museum.

In late September of '73, I gave the first of several talks to local groups about the museum. (See Appendix, no. 4.) The county Bicentennial Committee showed great interest in the project and expressed a desire to work with the museum. This cooperative effort will probably involve a number of exhibits concerned with the American Revolution.

The Amherst Woman's Club agreed in October to serve as the museum sponsor. Each member club of the Virginia Federation of Women's Clubs had been urged to select a project for the Bicentennial; the Amherst group decided to make the

museum their project, allotting \$ 300 toward it. Part of that money has been used to purchase publications, to pay dues in several state and national organizations, and to buy materials for the slide program.

In November of 1973, Mr. McLeRoy appeared at a program sponsored by Title I at Sweet Briar College. Also speaking that night on the promotion of tourism were several state and federal officials, thus expanding interest in the endeavor to a broader community.

Further assistance in publicizing the museum came in January when the local television station in Lynchburg hosted a series by the VPI Extension Service. For her program, the Amherst agent, Mrs. Helen Feagans, asked Mr. McLeRoy and me to talk about the proposed museum. This eventually led to requests from several county organizations that we present a similar program to their groups, thus generating interest in and support of the museum.

In April of 1974, presentations to local clubs, such as the Monelison Woman's Club and the Amherst Rotary Club, continued. This resulted in further support for the museum, including a monetary donation from the Woman's Club. The Rotarians also expressed an interest in the museum as a project of theirs, although the form of their support has not yet been defined.

Further, opportunities to talk to museum and historical society leaders from throughout the state came at meetings of the Virginia History Federation and the Virginia Archaeological Society. On both occasions, we received not only encouragement, but also information about applying for grants, museum consultants, displays, etc.

Our latest effort to tell people about the museum was at Amherst County Day on April 20th. This is a type of county fair, with demonstrations and exhibits from local groups. For our display, we built a sample exhibit on Nineteenth Century Amherst, using objects lent by members of the Amherst Woman's

Club. We also showed the slide program and, in addition, made available to the public literature about the museum. (See Appendix, Nos. 5 and 6.)

Due to the pressure of my work at school this year, I have not been able to give all the time to the museum that I wanted. Therefore, the contacts that I have been able to make so far have been scattered. My plans are to devote much more time to it over the next year. I hope eventually to contact all county groups, at least making them aware of the museum's existence.

CHAPTER 15

THE EXECUTIVE BOARD

One of the most important tasks in organizing a museum is to select a capable governing body. This is an even more complicated business if the museum is located in a small-town area. Social networks arising from networks of politics, kinship, friendship, and even religion must be considered. In selecting Board members, there must be an awareness of individual likes and dislikes, of who is willing to work with whom, of candidates for political office, of who is from a certain area of the county, and many other similar considerations. The name of the game in an area like Amherst is politics, and it can be a very difficult game to play.

For these reasons, Board members were chosen on the basis of certain qualifications. First, a fair geographic representation of the county was attempted. This is most important, for people in Madison Heights often complain that everything is run by "that Courthouse crowd". Since one of the purposes of the museum is to unify the county, their complaints, whether justified or not, should be heeded. Secondly, I have tried to represent certain key organizations on the Board. Some groups, such as the Lions and the Women's Clubs, have active county leaders as members. These people have a great deal of influence in their own right, and even more so as members of dynamic groups. In short, many important county activities are organized and carried out by them. Their energy, as well as their influence, is needed. A third consideration was the person himself. Does he attend meetings regularly? Will he work for the museum or consider his position only a title? Is he generally well-liked by people in the county? Based on questions like these, some potential candidates were eliminated, although they were satisfactory in other ways.

Since the Board is not complete at this time, members already chosen

have not yet met together. However, I have called a meeting for May 2nd, at which time the seven Directors will choose approximately five other people to serve on the Board.

The seven who have already agreed to serve are:

- 1) Mr. N. Roger Beidler - Vice-president of Jennings-Beidler, Inc., an insurance and real estate agency in Amherst; member of the Amherst Town Council and the Amherst Lions Club.
- 2) Mr. L. John Denney - mayor of the Town of Amherst; Chairman of the Board of Winton Country Club; Chairman of the Board of Virginia Baptist Hospital, Lynchburg.
- 3) Mrs. Helen Feagans - Amherst County agent of the VPI Extension Service; member of the Amherst County Environmental Studies Committee.
- 4) Dr. Milan Hapala - Carter Glas Professor of Government, Sweet Briar College; Chairman of the Amherst County Bicentennial Committee; and member of the Amherst Rotary Club.
- 5) Mrs. J. V. Howell, Sr. - member of the Amherst County Health and Welfare Council; member of the Sarah Winston Henry Chapter of the Daughters of the American Revolution; member of the Board of Directors of Farmers' and Merchants Bank, Amherst.
- 6) The Honorable Donald G. Pendleton - Chairman of the Health, Welfare, and Institutions Committee of the Virginia House of Delegates; member of the Virginia Bar Association, Amherst County Bar Association, and the Madison Heights Lions Club.
- 7) Mrs. Jan Whiting - Projects Chairman of the Amherst Woman's Club; member of the DAR.

All seven individuals also hold positions other than those listed; I have chosen to describe the more important.

CHAPTER 16

THE SLIDE PROGRAM

The museum slide program has been extremely important in publicizing our project; and all the groups to which it has been shown have responded favorably.

As mentioned in Chapter 14, the program was created by W. R. McLeRoy, who has done a number of similar programs for the Community College. My role was to suggest places to photograph and to obtain, when necessary, permission to do so. Most of the photography and all technical work was done by Mr. McLeRoy.

The program is divided roughly into four sections, the first one being a brief synopsis of American history. Part Two places Amherst County in the context of this national development by showing a number of historic sites in the county. The third section points out the dangers of our modern industrial society, which often changes or destroys our historical heritage. Lastly, Part Four discusses the need for a county museum to help preserve this heritage. The narration for this program is included in the Appendix (no. 7).

Work on the program began in September, 1973 and was completed by late November. Some revisions and corrections were also made in January, prior to the showing on WLVA - TV.

In photographing county sites, we often set out knowing exactly what we wanted. No program about Amherst would be complete without certain places, such as Winton or the Glebe House. On other days, however, we simply drove through the county looking for interesting subjects. On such trips, we photographed Galt's Mill and the James River gorge at Snowden. Since this program was completed, we have continued these meandering tours, in preparation for a second slide show.

The program has been shown on the following occasions:

DATEORGANIZATION TO WHICH SHOWN

November 27, 1973

Title I Tourism Forum, Sweet Briar College

January 12, 1974

"Farm and Home", WLVA-TV, Lynchburg

March 11, 1974

Monelison Woman's Club, Madison Heights

April 2, 1974

Amherst Rotary Club, Sweet Briar College

April 3, 1974

Amherst Woman's Club, Amherst

April 20, 1974

Amherst County Day, Sweet Briar College.

County audiences have particularly enjoyed the second section of the program. Mr. McLeRoy photographed some of the better known spots at angles different from those usually used (eg., Winton). In addition, his pictures of more obscure spots often prompted people to inquire about their location, making it clear to us that they were watching the show very carefully. Some people even recognized mistakes in the narrative and pointed them out to us.

We will continue to use this program in our presentations to county groups. After the museum has been established, we will then begin work on several more which will depict historical sites in other parts of Amherst County.

CHAPTER 17

THE JAIL

Permission has not yet been formally obtained from the Board of Supervisors to house the museum in the old jail building. (See Appendix, No. 8.) Obtaining this consent will be one of the matters on the agenda when the museum Executive Board meets on May 2nd. It is not an ideal building; but, at the same time, it is the only one available that does not have overwhelming disadvantages.

The jail is located next to the police station and only a few hundred yards from both the fire department and the rescue squad. This aspect of its location is vital, for all three of these public services are important in considering security. Unfortunately, however, it is also on a side street legally designated as an alley; further, it has a lumber yard on one side. Because of the narrow width of the street, few parking spaces are available close to the building. It is possible, though, to have visitors leave their cars in the Courthouse parking lot; this would leave them only a short walk across the court green. This plan seems workable since the museum will probably be open only on Friday, Saturday, and Sunday; the Courthouse, of course, is closed on weekends, and the lot will not be in use.

The jail is owned by the county and maintained by a county janitorial staff which serves all the buildings in the Courthouse complex. It is possible that the Supervisors would allow the continuation of these services or would charge the museum a nominal fee. Another advantage of county ownership is the low rent, if any, and the county insurance.

There are three large rooms and three small ones in the building. (See Appendix, No. 9.) At this time, it is not certain whether the Chamber of Commerce is still planning to follow their original plan of having an information

center on the first floor. If they choose not to, these two large lower rooms could be used for exhibits, and the upper ones for storage. Otherwise, only one room will be available for displays; and storage space will be very cramped.

This building has another advantage in that it is itself historic. It was built around 1870 and used as a jail until the 1930's. At that time, it became the headquarters of the county health offices (until 1945), and since then has served as temporary office space. From a superficial examination only, it appears that it may have been erected on the foundations of an older building. Further research and an archaeological probe should verify or deny this.

It is not, then, an ideal building; but it does have its assets. Many of the projected museum plans that have been made were done with the jail in mind.

CHAPTER 18
THE PURPOSES OF THE
AMHERST COUNTY HISTORICAL MUSEUM

One of the basic functions of any museum is to collect and to preserve. This, then, is our first purpose: to preserve significant parts of past life in Amherst to serve as a window into that past. Moreover, this preservation will enable us to see the entire county as itself a 'living museum'. A museum does not have to be confined within four static walls; it can move out among the people of the area it serves - it can even be that area. What we envision is not a Colonial Williamsburg on a county scale. But the concept of a living museum should prompt people to stop, look about them, and to see the history they live with everyday - to see it and to protect it.

Secondly, the museum can serve the county by offering programs and services to schools, civic groups, and churches. These groups can, in their turn, help the museum by encouraging historical research, one result of this research being an historical perspective on Amherst County to aid its present and future development. To complete the cycle, the museum can offer assistance in and support of the research.

The third purpose of the museum is the most tenuous - to unite Amherst County. Unfortunately, it is an area fragmented by geography and by differences in life style. It is our hope that the museum will become a focal point for the entire county and will unite its people in the realization of their common heritage.

We may not succeed in establishing this museum and in achieving our goals. But we believe in Amherst County and in the value of its heritage. We hope that at least we can ~~make~~ the people of Amherst also see that worth.

SECTION IV

APPENDIX

No. 1: Sample Accession Record

ACCESSION NUMBER: 74.1.1

DESCRIPTION: Oak spinning wheel, c. 1850.

DATE OF RECEIPT: January 1, 1974

RECEIVED FROM: Mrs. John Doe, Box 001, Amherst, Virginia.

METHOD OF ACQUISITION: Outright gift.

VALUE: \$ 200.00

REMARKS: Has been in Mrs. Doe's family for 124 years.

DEPARTMENT ASSIGNMENT: Domestic furniture.

No. 2: Sample Catalog Record

ACCESSION NUMBER: 74.1.1

DESCRIPTION: Oak spinning wheel, c. 1850.

CONDITION: One leg broken, replaced by a whittled leg.

ORIGINAL NUMBER: Not applicable.

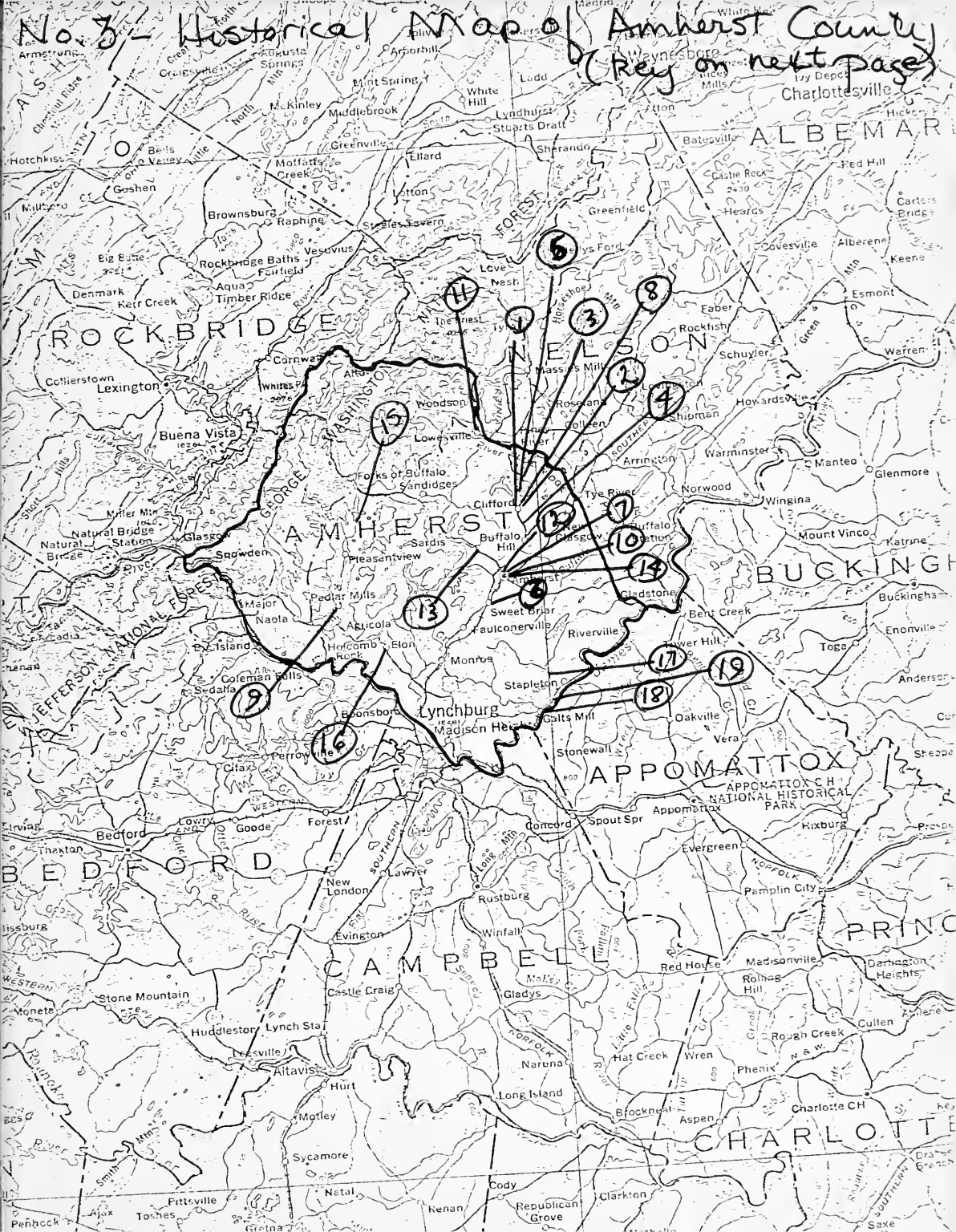
IDENTIFIED BY: Mrs. John Doe, Box 001, Amherst, Virginia.

REMARKS: -



No. 3 - Historical Map of Amherst County

(Reg on next page)



No. 3: Key to Historical Map of Amherst County

- 1 - Winton, home of Sarah Henry
- 2 - The Brick House, home of David S. Garland
- 3 - Tusculum
- 4 - The Glebe House
- 5 - Geddes, home of Rev. Robert Rose
- 6 - Sweet Briar House
- 7 - Seven Oaks
- 8 - St. Mark's Episcopal Church
- 9 - St. Luke's Episcopal Church
- 10 - Ascension Episcopal Church
- 11 - White Oaks Baptist Church
- 12 - Amherst Presbyterian Church, oldest Presbyterian church building.
- 13 - St. Paul's Mission
- 14 - Courthouse and jail.
- 15 - Buffalo Springs
- 16 - Elon Public Library
- 17 - Brightwell's Mill
- 18 - Galt's Mill
- 19 - Remnants of James River and Kanawha Canal locks

No. 4: Talks to Local Groups

September 18, 1973 - Amherst County Bicentennial Committee.

October 9, 1973 - Amherst Woman's Club.

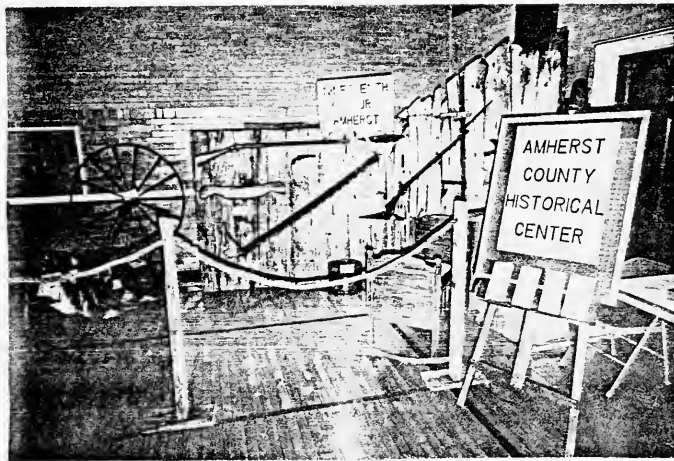
January 12, 1974 - "Farm and Home", WLVA-TV.

March 11, 1974 - Monelison Woman's Club.

April 2, 1974 - Amherst Rotary Club .

April 3, 1974 - Amherst Woman's Club.

No. 5: Exhibit on Nineteenth Century Amherst at Amherst County Day



AMHERST COUNTY HISTORICAL CENTER



The County As
A Living Musuem

BOARD OF DIRECTORS

Mr. N. Roger Beidler, Amherst
Mr. L. John Denney, Amherst
Mrs. Helen Feagans, Madison Heights
Mr. Milan Hapala, Sweet Briar
Mrs. Louise Howell, Clifford
Mr. Don Pendleton, Amherst
Mrs. Jan Whiting, Amherst

SUPPORTING ORGANIZATIONS

Amherst County Bicentennial
Committee
Amherst Woman's Club
Amherst Rotary Club
Monelison Woman's Club

DIRECTOR

Miss Sherrie A. Snead

CONSULTANT

Mr. William R. McLeRoy

WHAT IS THE CENTER AND WHAT CAN IT

DO FOR YOU?

Marked by the beautiful Blue Ridge Mountains to the west and the broad James River in the east, Amherst County offers residents and visitors a broad panorama of early American history. Dotted among its hills are prehistoric native American sites. Numerous mills lie beside streams that once powered weathered wheels. Roadways and railroad beds trace paths across the county where commerce and industry followed changes in the area's history. From its hills, soldiers of the past century left for service in the Civil War.

Today, the face of the county is in constant motion, welcoming progress and preserving valuable parts of its past. For those people who know this county, it is a living museum, containing chapters from the history of the area, the state and the nation.

The AMHERST COUNTY HISTORICAL CENTER, created in 1973, is in the process of preserving parts of that past. As a museum, it will help protect and display. As a part of the community, it will furnish these services to the area: lectures for schools, churches and civic groups; creation of historical tours; placement of exhibits in area businesses and institutions; encouraging historical interest and activity in the county; and serving as a resource to visitors and residents who would like to know more about various aspects of the county's present and past.

IF YOU HAVE AN INTEREST IN AMHERST COUNTY, YOU CAN HELP THE HISTORICAL CENTER.

As a new organization, the Amherst County Historical Center can use your help and assistance. And you can let the Center know how it may serve you. By checking the boxes below and then sending this pamphlet to the Center, you can have a hand in preserving your county's history.

☐ YES, I would like to be contacted about programs offered by the Center.

☐ I would like to become a sponsor for the Center and can pledge ten dollars per year to assist it.

☐ I have historic records and documents which I believe would be useful to the Center and I would like to consider loaning them to the Center.

☐ I have artifacts which I believe might be loaned or donated to the Center.

☐ I would be willing to volunteer as a member of the Center staff.

IF YOU HAVE CHECKED ANY OF THE BOXES, PLEASE FILL IN THE BLANKS ON THE OTHER SIDE OF THE PAMPHLET AND SEND IT TO THE CENTER.

Thank You.

YOUR NAME _____

MAILING ADDRESS _____

TELEPHONE NUMBER _____

Please fold this pamphlet so that the portion showing the Center's address
will be plainly visible to the postman. Staple or tape together.

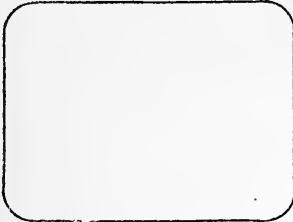
Thank you for your interest.

VIDEO

FRAME


AUDIO

1




TWO CENTURIES AGO A YOUNG COUNTRY GREW FROM THIRTEEN COLONIES DOTTED ALONG THE ATLANTIC SEABOARD. SPREAD NORTH TO MAINE AND SOUTH TO GEORGIA, THE GROWING NATION WAS BOUNDED BY THE OCEAN TO THE EAST AND THE APPLACHIAN MOUNTAINS TO THE WEST.

2.




DETERMINED AND HARD WILLED CITIZENS BUILT CANALS, BRIDGES AND DAMS AS THEY SOUGHT TO BRING THE CONTINENT UNDER THEIR CONTROL.

3.




THEIR POLITICAL SYSTEM BECAME ONE OF THE MOST UNIQUE AND OUTSTANDING IN WORLD HISTORY.

4.



ON WHEELS, AMERICANS FROM THE LAST CENTURY VENTURED WEST, EAST, NORTH AND SOUTH ACROSS MUDDY ROADS. THEY COVERED THE LONG MILES BETWEEN FARMS, TOWNS, AND CITIES.

5.



CHANGES CAME, AND WITH IT PARTS OF THE PAST BECAME THE PRESENT.

VIDEO

FRAME

AUDIO

6

BUGGIES THAT WERE ONCE PULLED BY HORSES BEGAN TO BANG, SPIT AND SPUTTER AS THE FIRST AUTOMOBILES CHURNED DOWN ROADS WHICH CHALLENGED EVEN THE MOST SKILLFUL DRIVER.

7

CRISIS CAME TO THE NATION MIDWAY IN ITS HISTORY. RACKED BY DEEP DIFFERENCES BETWEEN SECTIONS, SOLUTIONS WERE SOUGHT BY ARMS AND VIOLENCE.

8

FOR FOUR YEARS WHAT HAD ONCE BEEN A UNITED NATION STRUGGLED ON, WRACKED BY DEATH, DESPAIR, AND LOSS. THE WAR PASSED FEW BY.

9

FOR THE SOUTH, MILITARY DEFEAT BROUGHT YEARS OF BITTERNESS. FOR THE NORTH, VICTORY WAS HOLLOW, BOUGHT AT THE EXPENSE OF A COUNTRYMAN'S BLOOD.

10

AS PEACE REPLACED WAR, WESTWARD EXPANSION CONTINUED AND TOWNS SPRANG OVERNIGHT ALONG THE RIDGES OF THE ROCKY MOUNTAINS.

VIDEO

FRAME

AUDIO

11

THIN THREADS OF STEEL WOUND ACROSS THE VAST CONTINENT, AND SOON TRAVELERS WENT FROM OCEAN TO OCEAN ON A SEA OF LAND.

12

FOR MANY PEOPLE THE PAST BECOMES PART OF THE PRESENT. THE STORY OF THIS NATION IS ALIVE RIGHT HERE IN AMHERST COUNTY.

13

THIS BEAUTIFUL COUNTY IS A LIVING MUSEUM. FROM THE JAMES RIVER IN THE SOUTH, TO THE WESTERN MOUNTAINS, TO THE ROLLING HILLS ON THE NORTH, HISTORY SPEAKS TO THOSE WHO TAKE PRIDE IN THEIR AREA, IN THE TOWNS AND HOMES WHERE THEY GREW UP.

14

PARALLELED BY A CANAL, THE JAMES RIVER FOLLOWS A DEEP GORGE AS IT FINDS A WESTERN PASSAGE TO THE COUNTY.

15

ALONG THE CANAL PRODUCTS FROM RICHMOND FOUND THEIR WAY TO THE PIEDMONT HILLS AND CROPS WERE CARRIED DOWNSTREAM TO VESSELS WAITING TO SAIL THEM TO ENGLAND AND OTHER FOREIGN PORTS.

VIDEO

FRAME

AUDIO

16

AS RAILS REPLACED THE SLOWER CANAL BARGES, BRIDGES CROSSING THE JAMES LINKED THE MOUNTAINS TO THE COAST.

17

IN THE EARLY HISTORY OF THE COUNTY, MILLS LIKE THAT NEAR STAPLETON TURNED WATER POWER TO GRINDING GRAIN AND SAWING TIMBER TO BE USED AS LUMBER FOR A GROWING AREA.

18

VACANT WINDOWS AND A DARK EMPTINESS ARE REMINDERS OF VOICES THAT YELLED AND SANG AS TIMBERS, BAGS, AND PEOPLE FLOWED THROUGH THE STONE BUILDING.

19

COVERED BY VINES, THE MILL'S OWN DATE BEARS MUTE TESTIMONY TO ITS HISTORY AND ENDURANCE.

20

TIMBERS NOT ROTTED OR DECAYED; STURDILY SUPPORT MACHINERY AND FITTINGS USED BY HANDS LONG SINCE GONE.

21.

HOWEVER SOLID MAN BUILDS HIS MONUMENTS NATURE STEADILY ERODS THEIR FOUNDATIONS. THE PATIENT STREAM WILL EVENTUALLY TAKE THE MILL AS ITS VICTIM.

22.

THREE DECADES FROM NOW A GENERATION OF CHILDREN MAY ONLY HEAR OF THE MILL AND NEVER UNDERSTAND FULLY THE MAGIC OF TIRELESS WHEEL OR ITS WEATHERED WALLS.

23.

UPSTREAM FROM STAPLETON LIES BRIGHTWELL'S MILL, A WHEEL STILL TURNS AND GEARS TAKE THE POWER OF WATER AND USE IT TO SAW AND GRIND. FOR THE PASSING MOTORIST, ONE MORE PIECE OF A LIVING MUSEUM IS CLOSE TO HIS TOUCH.

24.

ON THE PEDLAR RIVER, NEAR THE TOWN OF PEDLAR MILLS IS ST. LUKE'S EPISCOPAL CHURCH, AN EARLY BASTION OF STAUNCH BELIEF FOR THE WESTERN REACHES OF THE COUNTY.

25.

EAST OF AMHERST TOWN ON U. S. 60 A HANDCRAFTED STONE WALL BUILT OVER ONE HUNDRED YEARS AGO, STRETCHES BETTER THAN A MILE THROUGH PINE FOREST WHERE PLOWED FIELDS ONCE COVERED THE RIDGES.

26.

NORTH OF AMERST TOWN, SHADED BY SOFT TREES AND LOOKING ACROSS THE ROLLING HILLS, WINTON, THE HOME OF PATRICK HENRY'S MOTHER, OFFERS QUIET SECLUSION AND SECURITY.

27

NEARBY, ST. MARKS EPISCOPAL CHURCH HOUSES A CONGREGATION WHICH FIRST MET IN 1748, ALMOST THIRTY YEARS BEFORE THE DECLARATION OF INDEPENDENCE WAS SIGNED.

28.

THE COURTHOUSE SQUARE WITHIN THE TOWN FIRST WAS BUILT AT A DUSTY CROSSROADS. IT IS A UNIQUE FEATURE OF THE COMMUNITY, PERSERVING IN ARCHETIECTURE AND STYLE DISTINCTIVE PARTS OF THE PAST.

29.

AMONG THE OLDEST IN THE UNITED STATES, THE "GLEBE" HOUSE NORTH OF TOWN ONCE HOUSED MINISTERS SERVING THE VAST PARISH ASSIGNED THEM.

30.

THROUGHOUT THE COUNTY IT IS COMMON TO FIND LOG CABINS FROM THE PAST CENTURY JOINED BY MORE MODERN BUILDINGS AND USED FOR EVERYDAY PURPOSES.

VIDEO

FRAME

AUDIO

31.

READILY AVAILABLE FROM THE PLENTIFUL FORESTS, LOGS SERVED THE COUNTY RESIDENTS WELL AS THEY FASHIONED THE TIMBERS INTO BARNs AND TOBACCO SHEDS.

32.

REMNANTS OF A NOT-FORGOTTEN PAST, WAGON WHEELS, COFFIN CUTTERS, AND FOOD SAFES ARE CHARACTERISTIC FEATURES OF FARM LIFE IN THE COUNTY ONE HUNDRED YEARS AGO.

33.

DOTTED THROUGH THE AREA ARE SITES WHERE ANCIENT MAN, WHO ROAMED THE RIVERS AND VALLEYS OVER FOUR THOUSAND YEARS AGO, BUILT CAMP SITES. TODAY, NATIVE VIRGINIANS CAN EXHIBIT EVIDENCE OF THESE EARLY AMERICANS.

34.

THE HANDS ARE GONE, BUT THIS BOWL , CRAFTED WHILE ROME WAS STILL AN INFANT, IS MUTE CONFIRMATION THAT ~~WHILE CAESARS WERE CROSSING EUROPE~~, MEN IN AMHERST COUNTY WERE CARVING COOKING IMPLEMENTS FROM MATERIAL FOUND IN NEARBY HILLS.

35.

PEOPLE, PLACES AND EVENTS PASS INTO TIME AND THAT WHICH WAS NEW SOON CHANGES.

VIDEO

FRAME

AUDIO

36.

SOMETIMES PARTS OF THE PAST REMAIN, BEAUTIFUL IN THEIR AGE. FOR THEM CHANGE MAY NOT DESTROY OR OBLITERATE. CHANGE CAN BE BENEFICIAL, AND NECESSARY TO BRINGING NEW BEAUTY AND LIFE.

37.

BUT CHANGES CAN COME RAPIDLY AND FOR THOSE THINGS THAT CANNOT PROTECT THEMSELVES, THE END IS SUDDEN.

38.

RAPID PROGRESS CAN REPLACE REMINDERS OF THE PAST, AND THOSE PLACES WHICH MADE THE COUNTY A LIVING MUSEUM QUICKLY MEET AN END.

39.

THE SAME RUSH OF PEOPLE MOVING TO AND FROM AREAS CAN BOTH DESTROY AND PRESERVE. THE CHOICE REMAINS WITH THE PEOPLE. THEIR HERITAGE IS ROOTED DEEP IN THIS COUNTY, REFLECTED ACROSS ITS FULL WIDTH.

40.

TO PRESERVE PARTS OF THE PAST REQUIRES TIME, SUPPORT, AND EFFORT. MOST PEOPLE CANNOT GIVE TIME TO THIS PRESERVATION. BUT THERE IS AN ALTERNATIVE.

VIDEO

FRAME

AUDIO

41

PARTS OF THE PROUD PAST DAYS OF THIS COUNTY CAN BE MADE AVAILABLE TO CITIZENS, SCHOOL CHILDREN, TOURISTS, PARENTS, AND THE BUSINESS COMMUNITY. THROUGH A MUSEUM ALL GROUPS CAN BE SERVED AND THE VIBRANT EARLY DAYS OF AMHERST KEPT FOR THE FUTURE.

42

TODAY A HANDFUL OF YOUNG, DEDICATED PEOPLE ARE STRIVING TO BUILD WHAT WILL BECOME THE AMHERST COUNTY MUSEUM. THEY BELIEVE IN THE AREA AND ITS HISTORY. THEY WANT TO PRESERVE IT. THE CHALLENGE THEY FACE IS ENORMOUS. THEIR HEADQUARTERS IS THE OLD JAIL.

43

COME IN FOR A VISIT AND LEARN WHAT YOU CAN DO TO HELP.

44

VACANT ROOMS ONCE HELD PRISONERS IN THIS BUILDING. SINCE THE JAIL WAS MOVED, THE STRUCTURE HAS SERVED MANY AGENCIES. BUT TO MAKE THIS A MUSEUM, AND CERTAINLY THE LOCATION IS IDEAL, TIME AND FUNDS ARE REQUIRED.

45

MATERIAL AND LABOR ARE NEEDED TO BUILD DISPLAY CASES AND ADD FILE CABINETS AND FURNITURE.

VIDEO

FRAME

AUDIO

46

WHEN OPERATING, THE MUSEUM CAN PROVIDE NOT ONLY DISPLAYS OF HISTORIC ARTIFACTS, BUT SERVICES TO CHURCHES, SCHOOLS AND CIVIC GROUPS. IT CAN PROVIDE SLIDE PROGRAMS, SPEAKERS AND SERVE AS A CENTER FOR PRESERVING THE HISTORY OF AMHERST COUNTY.

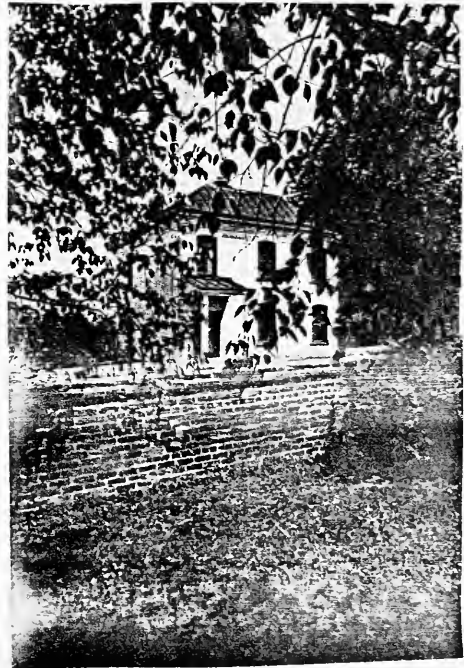
47

IT CAN GO BEYOND STORING REMNANTS OF THE PAST, TO REACHING OUT IN THE COUNTY. FROM THE BEGINNING, TODAY, WORK, TIME, FUNDS, AND SUPPORT CAN BRING A MUSEUM FOR TOMORROW, A PROUD ASSET TO THE COMMUNITY.

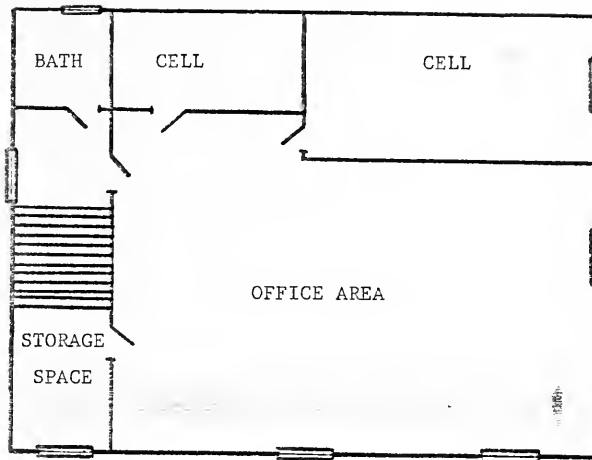
48

THE CHOICE IS YOURS. YOUR HELP IS NEEDED. JOIN US. AND JOIN THE HISTORY OF AMHERST COUNTY.

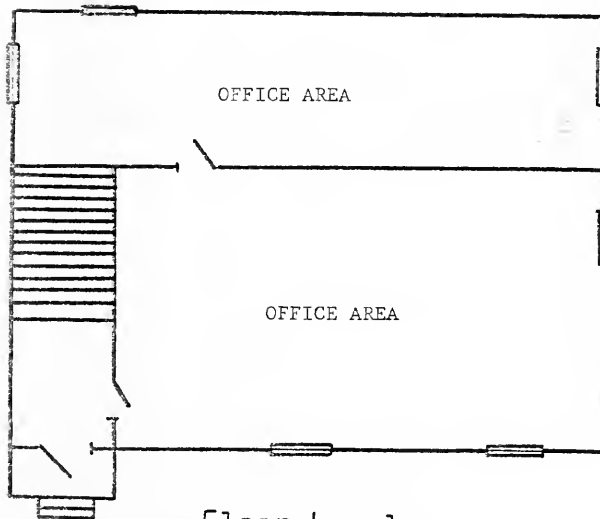
No. 8: The Old Jail Building, Amherst, Virginia



OLD COUNTY JAIL
Amherst, Va.



Upper Level



Floor Level

Scale: 1/8" = 1'

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